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# GENESIS

## A FEATURE SCREENPLAY

BY XINXIN SU

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF MASTER OF FINE ARTS IN IMAGING ARTS/FILM  
ROCHESTER INSTITUTE OF TECHNOLOGY  
ROCHESTER, NEW YORK  
FEBRUARY, 2009

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## **ABSTRACT**

*Genesis* is a feature-length science fiction/fantasy screenplay written for partial fulfillment of the requirements for the MFA degree in Imaging Arts/Film. The script tells the story of two parentless children and their rescuer as they journey across a barren landscape in a world disintegrating before an impending catastrophic event. Their goal is to reach a generation ship called Genesis designed to save only a portion of humankind. Along the way they encounter rebels and misfits who threaten and assist the three along their way.

This submission includes: a thesis report which contains an analysis of the conception and writing process; the complete third draft script; the original proposal, and various early story-development documents.

**GENESIS -  
WRITING THE JOURNEY AND  
ENVISIONING AN APOCALYPTIC WORLD**

*MFA Film Production Thesis Paper, 2009  
Rochester Institute of Technology  
Xinxin Su*

## INTRODUCTION

Writing a screenplay was not an easy task for me. This is because my ability to command the English language is very limited, and the fact that creating a compelling story is the most vital yet most difficult process in filmmaking. Still, I decided to do a feature-length screenplay as my master's thesis, because I want to challenge myself as well as use this opportunity to experience the process of writing a screenplay to prepare myself as a filmmaker.

*Genesis* is a feature length science-fiction fantasy screenplay. I developed the initial idea with Malcolm, who was enthusiastic about the premise of a dying sun and a collapsing human society. The story evolved a few times, and we settled on the idea that the main event in the script would be a road trip. Naomi stepped in as the chair and Malcolm as the second committee member. The treatment was proposed to the faculty in the fall of 2007 and, shortly after, Skip joined in as the third committee member after his return from the hiking trip. The characters underwent some major changes in the summer of 2008 including the creation of *Michael* and *Alice* who did not exist in the first version. Currently, the screenplay is in its third draft. However, I do not consider the screenplay a final draft since I hope to work more on it after finishing school with the hopes that the screenplay will get made in the future.

Three different advisers gave me vastly different feedback during the writing process. Naomi emphasized character development and structure; Malcolm weighed in on the plot and storytelling devices; and Skip was more interested in the symbolic interpretation of the story elements. These comments shaped the story and guided me

through three different drafts. The original idea also evolved into the story as it is now: a road movie with unlikely heroes and a fantastic journey. The story structure and elements are somewhat conventional in that respect, but the purpose of the project was to learn the format and method.

In the following essay, I will explain in detail the conception, writing process, the difficulty encountered, and some notes I took after the full reading.

## CONCEPTUALIZATION

The original concept was inspired by a science fiction novella published in 1999 called “*Roaming Earth*” by Chinese writer *Liu Cixin*.

In the story, after the discovery that the sun will die, engulf the earth and destroy the solar system, a global space project called “*Roaming Earth*” is launched. Scientists transform the earth into a giant generation ship and the human race will live underground for the next millennium, or however long the trip would be to reach the nearest star.

The populations were willing to compromise their comfortable lives on the surface for future generations at first. But four hundred years later, when the earth was about to leave the solar system, a wide spread rumor disrupted the scientists’ plan. Numerous independent observational facilities put out a report that indicated that the sun had not changed during the last four hundred years. People realized that the scientists had either lied or made a shocking mistake. Fueled with rage, the rebels

raided the scientists' headquarters and killed those who were responsible. Moments after the execution, the helium fusion occurred, proving the validity of the scientists claim.

我没见过黑夜，我没见过星星，我没见过春天、秋天和冬天。

我出生在刹车时代结束的时候，那时地球刚刚停止转动。

地球自转刹车用了四十二年，比联合政府的计划长了三年。妈妈给我讲过我们全家看最后一个日落的情景，太阳落得很慢，仿佛在地平线上停住了，用了三天三夜才落下去。当然，以后没有“天”也没有“夜”了，东半球在相当长的一段时间里(有十几年吧)将处于永远的黄昏中，因为太阳在地平线下并没落深，还在半边天上映出它的光芒。就在那次漫长的日落中，我出生了。

黄昏并不意味着昏暗，地球发动机把整个北半球照得通明。地球发动机安装在亚洲和美洲大陆上，因为只有这两个大陆完整坚实的板块结构才能承受发动机对地球巨大的推力。地球发动机共有一万二千台，分布在亚洲和美洲大陆的各个平原上。

从我住的地方，可以看到几百台发动机喷出的等离子体光柱。你想象一个巨大的宫殿，有雅典卫城上的神殿那么大，殿中有无数根顶天立地的巨柱，每根柱子像一根巨大的日光灯管那样发出蓝白色的强光。而你，是那巨大宫殿地板上的一个细菌，这样，你就可以想象到我所在的世界是什么样了。其实这样描述还不是太准确，是地球发动机产生的切线推力分量刹住了地球的自转，因此地球发动机的喷射必须有一定的角度，这样天空中的那些巨型光柱是倾斜的，我们是处在一个将要倾倒的巨殿中！南半球的人来到北半球后突然置身于这个环境中，有许多人会精神失常的。

比这景象更可怕的是发动机带来的酷热，户外气温高达七八十摄氏度，必须穿冷却服才能外出。在这样的气温下常常会有暴雨，而发动机光柱穿过乌云时的景象简直是一场噩梦！光柱蓝白色的强光在云中散射，变成无数种色彩组成的疯狂涌动的光晕，整个天空仿佛被白热的火山岩浆所覆盖。爷爷老糊涂了，有一次被酷热折磨得实在受不了，看到下大雨喜出望外，赤膊冲出门去，我们没来得及拦住他，外面雨点已被地球发动机超高温的等离子光柱烤热，把他身上烫脱了一层皮。

但对于我们这一代在北半球出生的人来说，这一切都很自然，就如同对于刹车时代以前的人们，太阳星星和月亮那么自然。我们把那以前人类的历史都叫做前太阳时代，那真是个让人神往的黄金时代啊！<sup>1</sup>

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<sup>1</sup> Excerpts from the novel: <http://baike.baidu.com/view/104600.htm>



The novella impressed me with its epic prose style and the audacious – maybe even ridiculous – premise. The story is told in a nostalgic tone through the perspective of a normal underground resident: how he and his family were coping with the constant danger of lava leaks into the underground city, how art and music were no longer appreciated, how society had changed its social code and the concept of love was gone, how people missed their time on the surface and the feeling of anxiety, and uncertainty of an elusive future. But above all, there was a sense of hope, an uplifting spirit and an abundant passion for science and technology.

Years have passed since I first read the novella and I haven't stopped thinking about its symbolic meaning. I believe the author, who is a Chinese intellectual born in the 1960s, is using this story as a form of commentary on the socialist movement in China. The uncertainty of the human race in the novella is certainly akin to the uncertainty of his generation in a rapidly changing China. The sense of hope and uplifting spirit in the novella is the representation of the general spirit of Chinese people about the future of their country.

Of course, this is simplifying what the author has achieved with his work. More importantly, the novella is also about how the institutionalization of a system and the loss of creative power, diversity, and differentiation would ultimately destroy civilization itself. I relate strongly to this, probably because the Chinese educational system used to be – and maybe still is – one that emphasizes mathematics and the sciences, at which I am terrible. The world described in the author's story is the ultimate nightmare for an individual like me. This is also where I found the connection between my characters and myself; they are artists in nature and they get

stuck in a world obsessed with technology, precision, and survival. Hence one of the themes of the story: artistic creativity is the soul of our existence and should be appreciated.

Interestingly, the alarming tale also rings true years later in the context of a post 9/11 America. As it's pointed out in "*The Decline and Fall of a Civilization*", written by Butler Shaffer, a law professor from Southwest Law School:

*"The present 'war against terrorism' goes much deeper than simply trying to eradicate cadres of maniacal butchers – as desirable as such ends would be if capable of being realized through warfare. The decentralizing influences that have been at work through out our world for a number of years – and whose processes are becoming better understood through the study of chaos and complexity, marketplace economics, biological systems, psychology, and systems analysis – are proving to be incompatible with the hierarchically-structured forms through which institutions have come to dominate Western civilizations. Institutions tend to lack resiliency."*<sup>2</sup>

The story can also be interpreted as metaphorical discussions about the way institutions operate within modern society and how the lacks of resiliency tend to corrupt the system and ultimately fail society.

## **INFLUENCES**

From day one I knew I could not do a straight adaptation. The original story in the novella has no story structure, no plot and no character that is distinguishable enough

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<sup>2</sup> <http://www.lewrockwell.com/orig/shaffer7.html>

for a film script. The mistake too many people make when they are “adapting” literary material is that they directly copy from the source. It simply wouldn’t work in this case.

Additionally, the scientific basis of the original novella is too fantastical, if not ludicrous, which is possibly one of the major weaknesses of the story. From a director’s point of view, having the entire story happen underground is not a visually appealing set up. Furthermore, there are too many contradictions, errors, and illogical descriptions of human society and technological advances in the novella.

I needed to develop a new story based solely on the key premise of the original version – that the sun is dying, and the themes of the original novel. To do this I borrowed elements from numerous sources. The road movie structure is one of the prime models of Western cinema. A few notable examples include: *Children of Men*, *Apocalypse Now*, *Mad Max*, and *Y tu mamá también*. The setting for the fictional Dune West is modeled after the frontier of the American West in the fashion of *Firefly* and *Deadwood*, but without the cowboys. Works such as *Oliver Twist*, *Walkabout* and especially *Graves of the Fireflies*, are the initial inspirations for the parentless children paradigm. Films such as *Deep Impact*, *Brazil*, *Solaris*, *Spirited Away*, *2001 A Space Odyssey* and *The Lord of the Rings* trilogy all contribute to the creation of the story. Other than those aforementioned examples, the history of French revolution, the history of World War II, the history of Roman Empire, millennialism fiction and various dystopian literatures from the 90s helped me to shape the world I am creating.

One of the most difficult tasks in writing this screenplay was to create a convincing future world. I remember struggling with some basic questions. What is the general feeling of average citizens with respect to their lives and this project? What kind of food do they eat and where do they get their supply after anarchy takes control of the world? How do they protect themselves? How do scientists conduct the lottery to select people to go on the ship? With a gasoline shortage, how do people get around? What happened to technological advances and telecommunication? Later in the writing process, reading various materials and discussions with peers and professors helped me. Also, one particularly effective way to address these questions was to look at pictures and images. Visuals always draw forth ideas for details and situations.

Structurally, I closely followed what I learned from the Dramatic Structure class, which I would recommend to any serious filmmaker. The Hellenistic tradition of storytelling is a completely strange concept for me since the training I received in college was meant to prepare journalists. It seemed so formulaic and rigid. But after analyzing all my favorite movies, almost none of them escape the pattern. Some filmmakers might have a different opinion, but for me, this technique works and I want to learn to use it. The first act begins with Troy taking on the job of helping Michael and Alice; the second act lasts until Dusty recaptures Michael and Alice and the story concludes in the third act. The three-act structure has been a clear guideline for the writing process. Two books that I constantly go back to are Paul Lucey's *Story Sense* and *The Psychology for Screenwriters* by William Indick. *Story Sense* is a handbook I use whenever I get writer's block. Whether finding difficulty advancing

the plot or running out of plot devices, *Story Sense* always points me in the right direction. *The Psychology for Screenwriters* is a useful source when I need to analyze the characters and their motives. Initially my characters were not the strongest component of the screenplay, but by the time I finished the third draft, I had gained a new understanding of the character development for the narrative. While it may be too late to fix what I did not accomplish in this version, this knowledge is priceless for future drafts of this screenplay and other stories I will write in the future.

Director Alfonso Cuarón once said in the commentary track of *Children of Men* that he believes themes come *before* the story. While his statement is to be debated and many may disagree, I found his argument reasonable. During the development of *Children of Men*, which is probably the strongest and most recent influence for my script, Cuarón took the source material, a book published in 1992, and completely reshaped the plot by giving it a new political message and updated characters. He stated that the reason he wanted to make this film was to get his message across to the masses, and at this he succeeded admirably without compromising the quality of story. By following this pattern, I was able to develop my story in the same manner.

The first theme I wanted to incorporate into the story is that creative power is the soul of mankind. Alice is a symbol of the creative power of mankind. Thus, she has been endowed with the extraordinary ability to learn and play music. Troy, who is the embodiment of creative individuals who are underappreciated, can understand Alice's inherent value and agrees to help her. In the last act, Alice's musical ability saves the day (although that might not be effective yet in this draft) is designed to be the climax of the film and reinforce the message I want to convey.

The second theme, as I mentioned earlier in this essay, is how institutions can corrupt themselves without the continuous energy input from creative forces. The back-story, which is not discussed in this draft, is that Genesis was initially admired by mankind, but people gradually lost faith in it and began to blame whatever was wrong with the world on Genesis. The story is not to critique science, or the scientists, but to critique a system that becomes corrupted and ultimately fails mankind. In an earlier discussion with Skip, this topic was brought up but ultimately I didn't successfully integrate the message into the script. We both agree the short time frame of the story itself limits the possibility of exploring theme.

Something I wish was more developed is the point of view of the Raiders. Cezar, who is Troy's brother and a leading commander of the Raiders, is supposed to be the antithesis of Genesis. Raiders are zealous, but they are not crazy. They have their own ideals and opinions about the world and a clear path to achieve their goals. They are heroes in their own right. I must admit I do see the similarities between the Raiders in my story and the *Fishies* in, again, *Children of Men*. In the movie, "*The Fishies*" are a group of people who are not happy with the government's treatment of illegal immigrants. Their cause is a good one, but they resort to violence, murder, and terrorism, which don't solve the problem. I want something similar in my story: the Raiders, who are supposed to be the opposite of Genesis and its scientists, are not immune to the same problem from which Genesis suffered.

## **THE WRITING PROCESS**

The first draft started in the fall of 2007 and it was not until the end of May 2008

that I finished the first draft. The story in the first draft, although closer to the treatment, is substantially different from the second and third draft. The story in the first draft is about a man who is a Genesis engineer, and also named Troy, who travels to New York to find his long lost brother James. Troy just had a daughter at the beginning of the script but his daughter didn't win the Genesis lottery. Troy was hoping that James, who puts himself in exile for years, would give up his own ticket for the girl. The event in the story is their journey from New York to the launching center in Mexico.

Although the writing took a substantial amount of time, after the completion of the first draft, I was not happy with it. The baby girl had become purely a plot device that was immobile, emotionless and – just as Naomi pointed out many times – a character that I don't care about. I realized something was completely wrong so I came up with a new story during the summer and presented a new treatment to Naomi and two other committee members. The new treatment was accepted and I started writing a completely new story in the fall of 2008. After a year of writing practice, the new draft went much faster and I delivered a first draft to the committee in December of 2008.

The new draft revolves around the two children of a scientist who is killed. They are helped by a man named Troy who agrees to help them to get to the launching center. This parentless children concept was largely borrowed from the Japanese film *Graves of Fireflies* which tells the tale of a boy and his young sister trying to survive on their own in post-WWII Japan. I changed the characterization of the boy so the dynamics between the boy and Troy could be stronger. In a conversation with Skip in

the fall of 2008, Skip suggested *Walkabout* to me which became another influence for the story. The boy was changed to an arrogant, sometimes annoying young punk who thinks he knows it all. I want to address how his privileged background and inexperience are conflicting with the gritty real world they are being thrown into.

Numerous discussions with Naomi centered on the question “who is the main character?” According to the classical definition, whoever changes during the story is the main character, which makes Michael the protagonist. I agree with the definition but on the other hand, I feel Troy is just as important as Michael. However, Troy’s motive is not very clear in this draft. This is one of the biggest flaws in the story that I hope to correct in future drafts.

The musical element is a vital one and evolved several times throughout the editing process. In the very first draft of the story there used to be a quest to find a lost antique violin and the violin served as the central plot device. After the first version of the story was dropped, the violin concept was reused for the second draft: the instrument Troy taught Alice to play is a violin. But at a certain point during the development of the story, the violin was changed to a flute. The flute is considered to have the sound of a human voice and is more compatible with what Alice has learned to use – her harmonica. At one point, Skip explained an interesting theory about how the harmonic scale of music and the constellation of the universe have a mystical correlation to each other, and thus the music in the world of Genesis is almost a magical element. It should be similar to the *Force* in the *Star Wars* universe. Of course, in the current draft, this topic is not yet properly developed.



Some of the confusion the audience seemed to have was in regard to the scientific facts. As Malcolm noted: *there needs to be more science in the story*. In the following paragraph, I will write down a few concepts in the screenplay and my thoughts after the third draft.

Genesis is the codename for the entire science project, much like *Apollo* as the moon-landing program by NASA. The ship itself is not located on earth but in space – simply because of its sheer size. In the story, the scientists hollow out an asteroid and make the inside a habitable environment. This is an old concept called *cross generation ship* that will travel at a speed much slower than the speed of light. There used to be a lengthy discussion about the ship in the very first draft, but it was cut after draft two, simply because I couldn't find an appropriate time to put in the conversation. In theory, there are multiple problems with generation ships, such as the massive amount of resources to build them, the lack of time to test the ship, and drainage of the resources of the home planet. I finally chose to only minimally address the foreseeable obstacles of the ship, because the ship itself is not the central concept of the story and not the major interest of the story. Instead, I want to concentrate on the society that is breaking down and falling apart, and the people who live in that world and their lives.

The lottery for the Genesis is a somewhat vague concept in the latest draft. It used to be an important part of the story that defines the future world, but the problem is I couldn't come up with a system that is sensible and logical enough. Looking back, I think it is because the world I designed still has flaws. But according to the original idea, a general lottery was indeed conducted about 5 years before Genesis was set to

leave. Of course, the general lottery was conducted *after* tickets for scientists and merit tickets were distributed. One particularly strong argument brought up at the reading is the possibility that the government would build the ship, but the ship would be kept a secret from the masses. This premise might become the solution for this story problem in the future.

The amulet is another confusing element. How many amulets are there? Who has which one? Which one is the real one and which one is the fake one? I admit this is one of the lesser thought through components in the story. I still can't explain why the scientists don't use genetic record as identification for the passengers, which would make sense considering the possibility of amulets being stolen or lost. Besides, amulets as mystical objects are so overused they have become cliché. The implementation of this plot device did facilitate the story in a way but mostly likely will be replaced with another concept in later drafts.

The above concepts took the most amount of time to think and write. I remember Naomi warned me about writing science fiction. She said that I would be spending too much time explaining my world to the audience, which I agree. But all in all, writing stories is all about the *design*: the design of the characters, settings, and mood. The difficult thing is not to come up with a design, but to create a design that will make everything in the same story correlate to one another. A ridiculous premise an audience can accept – *Superman*, *X-Men*, *Harold and Kumar Goes to White Castle*, *Harry Potter*, *A Nightmare on Elm Street*, etc which all have ridiculous premises – but senselessness an audience will despise. One of my all time favorites, *The Shawshank Redemption*, is a perfect example. I don't necessarily believe a man could

dig a hole in his prison cell for 19 years without being exposed, or a prison warden could be pure evil, or the press can bring down a corrupted official that easily, but the story's design is so effective that they all make sense when pieced together.

Finally, dialogue is the single most demanding job of all. I remember taking Johannes' Script Writing course my first year and I struggled so much with dialogue. All the idioms, slangs, situations, jokes and grammar were impossible for me to grasp. But after living in the States for almost four years and with constant practice, I do feel it has become easier for me to write English dialogue. I suspect that I will become a professional writer someday and would most likely work with a native writer if I were to make films in this country, and this screenplay has been a very good practice.

## **THE READING**

The full script reading was held on the February 13<sup>th</sup>, 2009. With the help of some very talented voice actors, the reading was a success and the feedback from the audience was exceptional. Here are my responses to some of the major questions.

I agree with the majority who pointed out that the screenplay starts really well, but falls flat after the third act. There are major problems with the third act, even though I have been spending much time on the third act. The problem, as Malcolm's comments during the reading pointed out, is that the design of the world is still not well thought through. The climax of the movie should also be the answer to the question I raised at the beginning, but this version has failed to answer it.

Too many action movie clichés in the script is another complaint. The Dusty character is generally a cliché. His poor placement in this draft is generally a result of a lack of plot devices and is a way to push the plot forward. The mountain road scene is generally considered too overused, and I agree. Originally there was a duel between Troy and Dusty, but I cut it out because it was too overly dramatic. In the next few drafts, I probably should follow what Malcolm always said to me: “*Go beyond the obvious*”.

I am surprised most of the audience didn’t get the fact that Alice is psychic. The reason I made Alice psychic was to compensate for the lack of more original ideas and partly because I wanted the miracle towards the end to be more believable.

Howard mentioned the diversity of the characters, which I feel strongly about. The pioneer years of the Wild West are a strong influence for creation of *Dune West*, and the fictional world in the story in general. As his comments pointed out, “*there are not enough weirdoes in this world*”, which I completely agree with. The reason I love shows like *Firefly* or *Deadwood* is because of the “*weirdoes*” on these shows. In *Firefly*, they have *Jayne*, a two-faced muscle head; *Kaylee*, a hopelessly romantic ship mechanic and an erratic, sometime delusional child prodigy in *River*; in *Deadwood*, they have *Al Swearengen*, a ruthless yet incredible charming businessman; *Calamity Jane*, a foul mouthed scout who is secretly in love with Wild Bill Hickok and *Mr. Wu*, the unofficial leader of the Chinese population who knows no English but communicates effectively with Swearengen. The colorful characters on those shows make the world they live extremely interesting. But due to the limitation of time and my writing ability, some of the minor characters proved to be

not so successful. I do hope in future drafts my characters can be more colorful.

Some other readers pointed out the dynamics between Michael and Troy are too dull and could be enhanced. This is probably due to the fact that Troy's character is mostly motiveless. I was never able to find a proper reason for him to take on the mission in the first place other than his being a good man. Troy's character problem is a major issue for the next rewrite and I hope this will also solve the simple dynamics between the two main characters.

And finally, regarding the backdrop of the story, I know more work needs to be done. There are inconsistencies with the world I described in the script. As noted in Malcolm's feedback, "the world you have as backdrop is not strange enough. Would we have lots of shops and hotels in a 'Mad Max' society?" I agree with the comments and have to say in the early stages of development, I indeed thought about the level of decadence of this society, but it became difficult for me to write a more desperate and crazier society. I can understand the concept but can't visualize it. Often there are questions that need to be answered, such as: "What happened to the cities and their populations?" "What happened to the parts of the country that the Alliance has abandoned?" "What happened to law enforcement when the Alliance is gone?" "What happened to the transportation once the chain of gasoline supply is down?" These are the questions that give me details for the story, but currently, I don't have clear answers for many of them. More research needs to be done in order to write the world convincingly, which I hope to do in the future.

## **SUMMARY**

From conceiving the story, which happened in the summer of 2007 to the finish of the third draft, almost two years have passed. I am happy with the way this screenplay turned out and glad that I managed to do a screenwriting project as my thesis.

It's not written anywhere in the syllabus or the graduate bulletin of our film school, but after almost four years of study at RIT, I found that SoFA's film program wants the graduate live action students to be "auteurs". That's why everyone has to make two major film projects during the school year, normally written by students themselves and mostly likely produced by students themselves. This is a challenging curriculum that will force you to become a well-rounded filmmaker. More importantly, this curriculum helps you to understand every single step you need to take to become an independent filmmaker, including the frustrations you might encounter and the erratic nature of the business. Most of all, my experience at RIT has been a true a learning experience. I have realized there is never a *perfect* film to be made, only a *better* film to be made.

This is the mentality I had when started writing the script: I wanted to write a story that I wanted to write and wanted to learn from. Naomi and Skip, both of whom are not huge fans of science fiction, still stepped in to help, took me seriously, and gave me support throughout the writing process. This is exactly the kind of support we need when a student has the ambition but not the ability.

Regarding screenwriting itself, I cannot even begin to explain how much I've learned. Once you've gone through this creative process, you will remember all the roadblocks, the difficulties, and the formulas that worked. You will know how to use

the dramatic structure to your advantage and you will know the importance of a treatment. You will know where to look when you run into a writer's block and you will know where to set up a surprise and where to place a reversal. I am also glad that as a non-native speaker I managed to write a feature in the most difficult genre. After the ordeal of this script, I no longer feel intimidated typing scripts on a computer.

In conclusion, this thesis project is an excellent preparation for my future career and serves its purpose as a master's thesis. I will continue to work on this story and hopefully, it will become something worthwhile and maybe someday, it will get made!

GENESIS

A Screenplay  
by  
Jarod Su

Third Draft  
February 16, 2009

Jarod Su  
New Light Studio  
2 Fuller Place  
585-576-9487



FADE IN

BLACK SCREEN

On which appears:

In 1964, a mysterious solar event occurred.

Scientists argued about the reason, but all agreed helium fusion will happen in 100-200 years and life on earth will end.

Project "Genesis" was launched. Its goal - to build a "Noah's Ark" for the modern world. Its destination - Alpha Centauri, the closest star where a habitable planet has been discovered. However, few have the privilege to go.

Genesis was the only hope of mankind. But for many it had failed, before the journey even began.

The words slowly fade out, taking us hard into

EXT. REMOTE ROAD - DAY

A CAR travels alone on a BARREN LANDSCAPE. SNOW falls.

SUPER: Carolina Territory, July, 2060

INT. CAR - DAY

DANIEL OSTHRIN, 40s, scholarly, modest and restless, drives the car. Daniel adjusts the rear mirror and checks the road behind him. In the back seat are MICHAEL OSTHRIN, 17, and ALICE OSTHRIN, 9.

Michael plays a GAME CONSOLE. Alice looks quietly outside the window. Michael seems bored. He turns off the game console and throws it on the ground.

MICHAEL

Dad! How much longer?

DANIEL

(without turning)

Not yet.

Michael yawns.

Alice takes out a HARMONICA from her pocket. She plays a few RANDOM NOTES.

Michael see the harmonica, smirks and suddenly snatches it.

ALICE  
Give it back!

MICHAEL  
What?

ALICE  
(to Daniel)  
Dad, he took my tube!

DANIEL  
(continues driving)  
What?

ALICE  
My tube!

DANIEL  
(irritated)  
Michael, what are you doing?

MICHAEL  
Nothing.

DANIEL  
(turns back)  
Show me your hands.

Michael drops the harmonica behind him and shows his hands.

MICHAEL  
See, I don't have anything.

Alice grabs the harmonica back.

ALICE  
Liar.

Daniel notices the harmonica.

DANIEL  
(glances at the harmonica)  
Who gave you that baby?

ALICE  
I found it.

DANIEL  
Where?

ALICE  
In the garbage.

Michael starts to giggle.

MICHAEL  
She picked it up in the garbage.

DANIEL  
(to Alice)  
Don't put that in your mouth honey.  
It's dirty.

ALICE  
No it's not.

DANIEL  
Alice?

Alice puts the harmonica back in her pocket.

EXT. WOODS - LATER

The car enters a WOODED AREA. The trees are leafless. The road has cracks all over the place. The paint on the road signs has peeled off, making them barely readable.

INT. CAR - LATER

The car is still moving. Michael and Alice eat lunch.

Michael opens the WINDOW. He picks LETTUCE out of the SANDWICH and throws it out of the window.

DANIEL  
What are you doing?

MICHAEL  
What does it look like I'm doing?

DANIEL  
Eat the lettuce.

MICHAEL  
I don't like it.

Michael continues to throw out lettuce.

DANIEL  
Michael!

MICHAEL

What!

DANIEL

Do you know there are children  
being born who will never have the  
chance to eat ANYTHING?

MICHAEL

I'm not them.

DANIEL

You are a disappointment.

MICHAEL

Me? You disappear for months at a  
time, show up and take us into the  
middle of nowhere and expect to be  
father of the year?

Long beat.

DANIEL

I may be a bad father, but you are  
going to have take care of your  
sister when I am gone.

Michael stops talking. He sits back, pouting.

Moments later.

MICHAEL

Stop the car.

DANIEL

What? Why?

MICHAEL

Let me out.

DANIEL

You are not going anywhere.

MICHAEL

I could piss in the car.

DANIEL

I am not stopping the car!

MICHAEL

Let me out!

Michael suddenly grabs Daniel's shoulder and shakes him.

DANIEL  
What are you doing!

Alice listens to Michael and Daniel's conversation. Suddenly she becomes restless.

ALICE  
(somewhat frightened)  
Dad!

Daniel continues to argue with Michael.

DANIEL  
Stop it, Michael!

ALICE  
Dad!

SUDDENLY, they hear A LOUD NOISE. Daniel slams on the BRAKES.

EXT. ROAD - SAME TIME

The car slides a few hundred yards, runs out of the road and flips over.

A few hundred yards from the car, we see a ROW of METAL SPIKES mounted on the road, facing up. They are what broke the TIRES.

A MOTION DETECTOR is connected to the spikes, sending signals to somewhere.

INT. CAR WRECK - MOMENTS LATER

Michael wakes up first, he finds himself upside down. He releases the seat belt and wakes up Alice, who begins to cry.

Daniel is wakened by the noise and finds himself stuck in his seat. He talks to the children.

DANIEL  
Michael, listen to me. You need to  
get your sister out of here. Quick!

Michael stares.

DANIEL (CONT'D)  
Michael, Michael, Michael! Listen  
to me!

Michael nods.

DANIEL (CONT'D)  
Can you move?

MICHAEL  
(groaning)  
Yes.

DANIEL  
I want you to get out of the car.  
Go through the window. Go to the  
other side, and get your sister out  
of here.

MICHAEL  
My leg is bleeding!

DANIEL  
Do it!

EXT. CAR WRECK - DAY

Michael struggles with his wounded leg and climbs out of the car. He limps to the other side of the car and tries to open the door. The door cannot be opened.

MICHAEL  
I can't open this door.

DANIEL  
Find a rock and break the window.  
Go.

Michael looks around, picks up a ROCK and breaks the car window. Alice screams.

DANIEL (CONT'D)  
Now release her seat belt.

Michael does as told and slowly drags Alice out of the car. The two of them kneel down outside Daniel's window.

DANIEL (CONT'D)  
There's a town about ten miles  
farther on. Stay off the road.  
Find someone to help you if you  
can.

MICHAEL  
But dad...

DANIEL  
Let me see your amulet!

Michael hesitates for a second, then takes out a SMALL METAL AMULET from his shirt.

CLOSE ON THE AMULET

It's a WHITE RECTANGULAR METAL PIECE. In the center is a CENTAUR GRAPHIC in a CIRCLE.

BACK TO SCENE

Daniel puts the amulet back in Michael's shirt.

DANIEL

Keep it safe. Don't tell anyone about this.

MICHAEL

What do we do, dad?

ALICE

Are you coming with us papa?

DANIEL

There's food and water in the trunk. Take them. DO NOT WAIT. Raiders will be here any moment.

MICHAEL

But dad...

DANIEL

(to Michael)

Take your sister to the ship, promise me.

MICHAEL

But how? I don't even...

Michael pauses for second, and slowly nods.

EXT. WOODS - MOMENTS LATER

Michael and Alice try to make their way through TREES. They hear noises, stop and hide behind a huge TREE TRUNK.

MICHAEL'S P.O.V

A MILITARY TRUCK approaches the car wreck and stops behind it. A FEW MEN step out of the truck, all fully equipped with weapons and wearing the same UNIFORM. They surround the car wreck.

EXT. CAR WRECK - SAME TIME

A TALL MAN walks to the driver side window. He bends down and looks at Daniel, revealing his face.

The man is CEZAR, 30s, lean, strong and sharp.

CEZAR  
Good morning.

DANIEL  
(pretends to be calm)  
Morning.

CEZAR  
Where are you heading?

DANIEL  
Houston.

CEZAR  
(look at the back seat)  
No passengers?

Daniel nods. Cezar examines Daniel's face and takes out a piece of paper.

ON THE PAPER

A series of different MUG SHOTS.

BACK TO SCENE

Cezar examines Daniel's face and looks at the paper again.

CLOSE ON ONE PHOTO

It's Daniel's PHOTO.

BACK TO SCENE

Cezar looks at Daniel, and looks at the paper again.

CEZAR  
Are you Daniel Osthrein?

DANIEL  
(long pause)  
Yes.

Cezar takes out a PISTOL and SHOOTS Daniel in the FOREHEAD.



EXT. WOODS - SAME TIME

Alice tries to scream. Michael covers her mouth.

EXT. CAR WRECK - DAY

Cezar puts the gun back.

CEZAR  
(to a soldier)  
Search the car. Collect the  
gasoline.

A SOLDIER opens the GAS PUMP DOOR and connects a PUMP to the tank. Cezar walks to the edge of the road, looks at the woods, and sees NOTHING.

EXT. ANOTHER PART OF THE WOODS - LATER THAT DAY

Michael and Alice sit under a TREE. ICY RAIN falls. Both of them are completely wet.

ALICE  
(shivers)  
I'm cold.

MICHAEL  
Me too.

ALICE  
What do we do?

MICHAEL  
How am I supposed to know!

ALICE  
We should go look for help.

MICHAEL  
We're gonna die here.

ALICE  
Michael, we have to look for help.

EXT. MUDDY ROAD - LATER

Two kids walk along side the of the road, exhausted.

ALICE  
My feet hurt.

Alice sits a ROCK on the side of the road. Michael stops walking.

MICHAEL

Show me.

Alice slowly takes off her SHOES. A big BLISTER rests on her big toe.

MICHAEL (CONT'D)

Bad?

Alice nods. Michael sighs.

ALICE

Michael, what happened to papa?

MICHAEL

papa is dead.

ALICE

(pause)

Who were those people?

MICHAEL

(pause)

They're bad people.

Michael puts her shoes back on.

ALICE

No... it hurts, Michael.

MICHAEL

(shouts)

What do you want me to do!

Alice begins to cry.

MICHAEL (CONT'D)

(sighs)

All right. I'll carry you.

Michael struggles to put Alice on his shoulder and trudges on the road. Alice is on his shoulder. Michael stops walking.

MICHAEL (CONT'D)

I don't know where we are.

Michael puts Alice down.

Alice wanders around. The SKY is getting darker. CHILL WIND blows. WEEDS and TREES whisper. THUNDER can be heard in distance. Suddenly, Alice sees SOMETHING.

ALICE  
(whisper)  
Michael!

MICHAEL  
What?

ALICE  
Something's out there.

MICHAEL  
What? Where?

Suddenly, both of them hear a GROWLING sound. Frightened, both of them back off to the middle of the road.

BAM!

Michael is KNOCKED DOWN by a WILD DOG.

Alice screams.

Then, a STRONG LIGHT BEAM lights everything.

CUT TO

EXT. ABANDONED FACTORY - DAY - EARLIER

A RED TRUCK arrives outside the FACTORY and stops in front of the FRONT DOOR. TROY CALDWELL, 30s, rugged looking, steps out. He looks around and walks in.

INT. ABANDONED FACTORY - MOMENTS LATER

Various BUYERS walk out with GAS TANKS .

JUNG, 30s, is folding CHAIRS and putting them away. He sees Troy as Troy approaches him.

TROY  
You greedy bastard.

JUNG  
The auction is over. We're sold out.

TROY  
Shut the fuck up and give me my  
oil.

Jung looks at Troy for a moment. They laugh.

JUNG  
You sir, are a tool.

TROY  
Blow me.

Jung smiles. He walks to a CORNER of the room. A piece of PLASTIC covers something. Jung removes the plastic, revealing what's underneath: FOUR DIESEL TANKS.

Troy hits Jung on the shoulder.

TROY (CONT'D)  
Thanks man. How much do I owe you?

JUNG  
Four grand.

INT. ABANDONED FACTORY - LATER

Jung puts the diesel tanks on a CART. Troy takes out an ENVELOPE and hands it to Jung.

TROY  
Here's five. I brought a turkey and  
some shine in my truck.

JUNG  
You don't have to do this, man.

TROY  
Don't worry about it.

JUNG  
Appreciate it.

Suddenly, the factory door is kicked open. DUSTY OZANNE, late 20s with mousy blond hair, in a tight CAMOUFLAGE SUIT, walks in. A few GUNMEN follow him.

Dusty walks to Jung.

DUSTY  
I want six tanks of diesel.

JUNG  
We're sold out.

Dusty looks at the diesel tanks on the cart.

DUSTY  
What are those?

JUNG  
They been sold.

DUSTY  
Sorry? I don't think I understand  
you.

JUNG  
THEY ARE SOLD.

Dusty has a weird expression on his face.

DUSTY  
To whom?

Dusty looks at Troy, then looks at Jung.

DUSTY (CONT'D)  
Okay. Why don't you cancel the deal  
and sell them to me.

JUNG  
Can't do that.

All of Dusty's men aim their guns at Jung. In a flash, Troy  
takes a PISTOL and aims at Dusty directly on his TEMPLE.

DUSTY  
You have no idea what you're doing.

TROY  
But I got an easy shot. Just give  
it a tug, y'know?

The gunmen look at each other.

DUSTY  
How old you are? Seven?

Troy presses the pistol on Dusty's temple.

TROY  
I don't care who the fuck you are.  
But if you want to play with us,  
you better follow the rules.

DUSTY  
This ain't over.

Dusty gestures to his men to leave. They leave.

EXT. ABANDONED FACTORY - LATER

Troy puts the last gas tank in the back of the truck. He turns to Jung.

JUNG  
Thanks man.

TROY  
Don't mention it.

JUNG  
(beat)  
How's business?

TROY  
Not real good. The pilgrim rush is almost over.

Jung lights a CIGARETTE.

JUNG  
What's the plan?

TROY  
We need more oil and weapons. The raiders are getting stronger each day. They are everywhere.

JUNG  
No. What's YOUR plan?

TROY  
No idea. You?

JUNG  
I might be heading down to Florida.

TROY  
For what?

JUNG  
(beat)  
The bitch is there.

TROY  
I thought you hated her.

JUNG  
She's MY bitch.

They laugh.

INT. TRUCK - NIGHT

Troy drives in the truck. RHAPSODY IN BLUE is being played in the background. Troy nods with the music.

The music cuts off. Troy adjusts the CASSETTE PLAYER. The music continues to play. Troy shifts his eyes back to the road, and then... he sees SOMETHING in the middle of the road.

Troy slams the brakes. The car screeches and stops.

EXT. TRUCK - MOMENTS LATER

Troy steps out of the truck with an AUTOMATIC RIFLE in hand. He walks closer to the THING.

It's Alice, frightened. Troy lowers his weapon.

TROY  
What the hell? Shit.

INT. TRUCK - NIGHT

Troy is driving. Alice sits in the passenger seat. Alice looks at Troy. Troy glances at Alice's clothes.

TROY  
You're not from here.

ALICE  
No.

TROY  
What's your name?

ALICE  
Alice.  
(beat)  
What's your name?

TROY  
Troy.

Long pause. Troy looks at Michael. Michael lays unconscious in the BACKSEAT.

TROY (CONT'D)  
That your brother?

ALICE  
(nods)  
Michael.

TROY  
Where're your folks?

Alice doesn't respond. A moment of silence.

ALICE  
Are you a bad guy?

Troy looks at Alice for a moment, and bursts into laughter.

EXT. TOWN OF DUNE WEST - NIGHT

Troy's truck arrives at a FRONTIER TOWN, consisting of mostly TRAILERS, ADOBE HOUSES and TENTS. There are LIGHTS in the windows and FIRE STOVES in front of each unit.

The car stops in front of a TWO-STORY BUILDING. Troy gets out of the truck. Alice walks out also, she looks at the building. A GIANT SIGN hangs on top of the front door.

ON THE SIGN

Midway Inn

INT. MIDWAY INN - LATER

Troy walks in the inn with Michael in his arms. Alice follows him.

The inn is a WOODEN STRUCTURE. There is a RESTAURANT and BAR downstairs and a dozen ROOMS upstairs.

FOREST CONWAY, 50s, sharp, is working behind the bar. Conway sees Troy.

Troy puts Michael down on a COUCH.

TROY  
(heavy breath)  
Jesus he's heavy.

CONWAY  
How was the fuel run?

TROY  
Got it.



CONWAY  
Good. Now who are they?

TROY  
I picked 'em up outside Lumberton.  
They're on their own.

Conway shakes his head. Troy sits at the bar.

TROY (CONT'D)  
Gimme a shot.

Conway puts down a SHOT OF WHISKEY.

CONWAY  
We don't have any room.

TROY  
They can use mine.

CONWAY  
Troy.

TROY  
What?

CONWAY  
The last time you brought in two  
strays they stole your navigator.

Troy finishes the whiskey.

TROY  
Come on, Forest. Those two were dog  
food. I couldn't leave 'em in the  
middle of the road.

CONWAY  
You need to refill the generator.

TROY  
I'll get to it.

Troy looks at Alice. Alice sits on the couch next to her  
brother quietly.

EXT. BACK OF MIDWAY INN - LATER

Troy pours fuel into a DIESEL GENERATOR and closes the lid.  
Troy starts the generator. The light in the inn becomes  
brighter.

INT. UPSTAIRS HALLWAY - LATER

Conway walks out of TROY'S ROOM. Troy looks inside and sees Alice sitting on the bed next to Michael.

CONWAY

The boy is fine. Minor scratches.  
Nothing I would worry about.

TROY

Thanks, Forest.

Conway looks at the girl and closes the DOOR.

CONWAY

Troy. Promise me, send them away in  
the morning, okay? It's difficult  
now. We can't afford no more  
trouble.

Troy nods.

CONWAY (CONT'D)

Promise me.

TROY

Yes. I will send them away  
tomorrow.

CONWAY

I'm going to bed.

TROY

Nite.

Troy looks at Conway as he walks away. He turns to the door.

INT. TROY'S ROOM - LATER

Alice wakes up in a CHAIR. She stands up, walks to the door and kneels down. She hears some SOFT MUSIC. Alice opens the door and walks out.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Alice leans against the RAILING and looks at the LOUNGE downstairs.

ALICE'S P.O.V

Alone in the lounge, Troy plays a WOODEN FLUTE. The MELODY is mellow and soothing.

BACK TO SCENE

Alice sits down next to the railing and listens.

FADE TO BLACK.

OVER BLACK

ALICE (O.S.)  
Michael, wake up!

INT. TROY'S ROOM - NEXT DAY

Michael wakes up. He sits up, bewildered by the surroundings.  
He sees Alice.

MICHAEL  
What happened? Where are we?

ALICE  
A man saved us.

MICHAEL  
What man?

ALICE  
Troy. I'll show you.

INT. UPSTAIRS HALLWAY - LATER

Michael and Alice walk out of the room. They look down and find the small hall downstairs is crowded with all kinds of CUSTOMERS. There are WEALTHY TRAVELLERS, PILGRIMS in TATTERED CLOTHES, MILITIA in different UNIFORMS, RABBIS, PRIESTS, GUNMEN in CIVILIAN CLOTHES.

They are CHATTING, EATING, DRINKING and GAMBLING.

Michael is intimidated by the crowd.

MICHAEL  
What is this place?

ALICE  
It's a hotel.

MICHAEL  
Which man is it?

ALICE  
Over there.

Alice points at Troy. Troy moves frequently in the BAR, serving FOOD and DRINKS to the patrons.

INT. KITCHEN - LATER

Conway is cooking. Troy comes in and takes the FOOD out.

CONWAY  
Are the kids up?

TROY  
I'll check.

CONWAY  
And you'll send them away, right?.

TROY  
Yeah.

Troy walks out.

INT. BAR - MOMENTS LATER

Alice takes Michael to the bar. Troy sees them.

TROY  
(to Michael and Alice)  
How you doing there kids?

MICHAEL  
The name is Michael.

TROY  
(irritated)  
Okay. Michael. How are you doing there!

MICHAEL  
Fine. Thank you.

TROY  
Shall we go?

EXT. MIDWAY INN FRONT DOOR - MOMENTS LATER

Troy leads Michael and Alice out and takes them down the STREET.

MICHAEL  
Where are you taking us?

EXT. STREET CORNER - MOMENTS LATER

They stop. Troy kneels down.

TROY  
If you wait here for an hour or so  
and...

MICHAEL  
(interrupts Troy)  
Where are we?

TROY  
Dune West, Carolina.  
(beat)  
Wait here for an hour and there  
will be a big bus coming from that  
direction.  
(gestures)  
Give the driver five hundred bucks  
and he'll take to you to Atlanta.  
When you get there...

MICHAEL  
Is there an Alliance station here?

Awkward pause.

TROY  
No.  
(beat)  
Parents shoulda taught you better.

Michael looks at Alice. He turns back to Troy.

Troy stands up. He remembers something and takes out some  
CASH. He gives it to Michael.

Michael hesitates.

TROY (CONT'D)  
Take it. You'll need it.

Michael takes the money.

Alice looks a little disappointed. Troy stands up and walks  
away.

ALICE  
Don't leave us here, please!

Troy disappears.

MICHAEL  
Let's go, Alice.

ALICE  
Michael, we should go back to that man.

MICHAEL  
He's a jerk.

ALICE  
He saved us last night.

MICHAEL  
We'll be fine. We can take the bus to Atlanta and find the Alliance. They will help us.

EXT. BUS STOP - DAY - HOURS LATER

Michael and Alice sit on the CURB, still waiting.

ALICE  
Michael, where is the bus?

MICHAEL  
(pouts)  
I don't know.

Several other PASSENGERS are waiting along with them. There is only sporadic traffic.

An OLD LADY sitting next to Michael is talking to herself in ROMANIAN and looks at an OLD PICTURE ALBUM. Michael tries to ignore her. Alice takes out her harmonica and plays a tune.

A BEGGAR appears on the street and approaches the waiting passengers. He stands in front of the crowd and begins to speak.

BEGGAR  
(in odd accent)  
Ladies and gentlemen, I apologize for interrupting you, but I have a sad story to tell. My name is Netherfield Wickham. I live 50 miles north of Dune West and just walked a week to get here. There was a horrible battle in the town where I lived. I lost my wife and two lovely children. I haven't eaten in four days. Any of you kind people able to help me today?

Nobody moves or even looks at him. The beggar talks to Michael.

BEGGAR (CONT'D)  
Hello there, young gentleman!  
Wouldn't you be kind enough to  
spare some change?

MICHAEL  
(nervous)  
Uh, I am sorry. We need it for our  
ride.

BEGGAR  
I only need a few bucks to get a  
warm meal. I haven't eaten in two  
days.

Michael hesitates.

MICHAEL  
Sorry. They're all big bills.

BEGGAR  
Can I see?

Michael thinks about it for a second. He takes the money out.  
Beggar kneels down and leans towards Michael.

BEGGAR (CONT'D)  
(smirks)  
You have enough there. It wouldn't  
hurt if you give me one of them  
right?

Michael is disgusted by the beggar's SMELL. He backs off,  
covering his NOSE with one HAND.

MICHAEL  
Okay. Just one.

BEGGAR  
That's great.

Michael begins to sort the bill out and ... WHOOSH... the  
beggar GRABS the whole bundle and VANISHES. Michael yells.

MICHAEL  
HE TOOK OUR MONEY!

Nobody moves. Every passenger acts like nothing has happened.  
Michael looks around, the beggar has vanished.

Michael stands up and walks around. He see a BIG GUY sitting a few feet away from them, runs over and grabs the muscular guy's sleeves.

MICHAEL (CONT'D)  
Please, help us!

The big guy pushes Michael away. Michael falls on the ground. Michael walks back to Alice disappointedly.

ALICE  
What do we do now?

INT. MIDWAY INN - NIGHT

The inn is filled with PATRONS. CHITCHAT and MUSIC fill the room. DRUNKS walk around and sleep everywhere. A group of GUNMEN walk in, making an obnoxious presence. Following the gunmen is no other than Dusty.

INT. BAR - LATER

Troy is working in the bar. Dusty walks to the bar and sits on the STOOL.

DUSTY  
Well, well, well.

TROY  
(recognizes Dusty)  
What can I get you.

DUSTY  
Straight Bourbon.

Troy fills a GLASS and lays it in front of Dusty. Troy leans closer to Dusty.

TROY  
What are you doing here?

DUSTY  
(finishes his drink)  
I want to make one thing clear to you, Mr. Caldwell. If you get in my way again you are gonna pay a tab so high that it makes your head spin.

TROY  
Where'd you get my name?



DUSTY

(looks around)

This is a lovely building. If I were the owner, I would not want to lose it.

TROY

You lay your finger on our property, I will fucking take the finger.

(beat)

And I know about your shit out east. People in this settlement don't want you here. So why don't you get the fuck out and leave us alone?

Dusty discreetly reaches for his GUN.

UNDER THE TABLE

Troy's PISTOL is already aiming at Dusty.

BACK TO SCENE

Suddenly, Michael's voice breaks the silence.

MICHAEL (O.S.)

We're back.

Troy turns and sees Michael and Alice standing outside the bar next to Dusty, exhausted.

TROY

Go outside. This is not a good time.

MICHAEL

A guy stole our money.

TROY

I said. This is not a good time.

Dusty notices the amulet on Michael's neck. The amulet has fallen out of his shirt, hanging outside.

DUSTY

(puts away his gun)

Ah, why so mean to the kids?

Michael's stomach rambles.

DUSTY (CONT'D)  
Come over here. You want some  
chitlins and potatoes?

TROY  
(to the kids)  
No. Get out of here. Now!

Michael looks at Troy angrily. He sits down on the stool next to Dusty.

DUSTY  
Give me a whole pot of stew. Uh,  
also chitlins, potatoes and  
hoecakes.

Troy is about to explode. Conway sees this and quickly walks to Troy.

CONWAY  
I need you in the kitchen.

TROY  
Forest.. I...

DUSTY  
What are you waiting for?

Troy pauses for a second, then walks to the back angrily. Dusty smirks, and turns to Michael.

DUSTY (CONT'D)  
Tell me. Where you come from?

Alice peeks at the kitchen. Troy is talking to Conway.

INT. KITCHEN - SAME TIME

CONWAY  
No. Stay out of their business.  
It's not our problem.

TROY  
He is up to something. I know it.

CONWAY  
Troy, don't get involved. It's for  
your own benefit.

TROY  
(beat)  
What do you mean?

CONWAY  
Just... Trust me.

INT. BAR - LATER

Troy stands in the bar, cleaning GLASSES. He looks at Michael, Alice and Dusty sitting a in the DINNING AREA.

Moments later, Dusty stands up and walks to the door, talking to his gunmen. Michael stands up and begins to leave with Dusty.

INT. DINNING AREA - MOMENTS LATER

Alice grabs Michael's sleeve.

ALICE  
Where are we going, Michael?

MICHAEL  
That man is going to help us. He said he can give us a ride to Atlanta.

ALICE  
(beat)  
I don't like him.

MICHAEL  
Why?

Alice looks at Dusty.

ALICE  
I don't know. His hair smells.

MICHAEL  
What?

DUSTY (O.S.)  
(snaps his fingers)  
Let's go kid.

MICHAEL  
Don't worry. I'll handle this.

Alice reluctantly nods. She follows Michael. When she leaves, she makes eye contact with Troy. Troy looks back, staying still. After they leave, Troy runs into the kitchen.

INT. KITCHEN - MOMENTS LATER

Troy puts the DIRTY GLASSES in the SINK and begins to wash them. Conway is cleaning the kitchen.

TROY

I came back to Dune West in 48  
cause I heard there was a shortage  
of men here.

CONWAY

Yes I remember.

TROY

I looked at a couple of places,  
including yours. There were better  
paid jobs but I finally chose  
yours. Do you know why?

Conway stops cleaning.

CONWAY

No?

TROY

It was something you said.

(beat)

You told me, you are not running a  
hotel. You are providing a shelter  
for the lost souls.

(beat)

I always thought we were doing  
something important.

CONWAY

Is this about the two kids?

TROY

No, Forest, it's about you.

(beat)

You've changed.

CONWAY

Troy.

TROY

Maybe you're not that different  
after all.

Conway doesn't know what to say. Troy stops washing and walks out.

CONWAY

Where you going?

TROY  
I need air!

EXT. REMOTE ROAD - NIGHT

Two VANS travel hastily on a road. On the side of the vans are two identical GRAFFITI DESIGNS: a CLOWN FACE.

INT. VAN - LATER

Dusty, Michael and Alice sit in the back.

MICHAEL  
Where are we going?

DUSTY  
To my home.

MICHAEL  
Where is that?

DUSTY  
Britow.

MICHAEL  
Where is Britow?

DUSTY  
You always have so many questions?

MICHAEL  
No. It's just...

DUSTY  
Tell me, Michael. Where did you get your amulet?

Michael is stunned.

MICHAEL  
What...what you talking bout?

DUSTY  
(turns to Michael)  
Don't lie to me. I saw it.

MICHAEL  
My father gave it to us.

DUSTY  
May I see it?

MICHAEL  
Uh... I can't...

DUSTY  
Give it to me.

MICHAEL  
But.

Dusty suddenly grabs the STRING and breaks it. Michael struggles with Dusty to protect the amulet. Dusty smacks Michael on the face and breaks his nose. Alice screams.

BANG!

The whole VAN suddenly shakes as if something just hit the VAN. Dusty looks outside the window.

DUSTY'S P.O.V.

Troy's truck is travelling parallel to Dusty's van, hitting the van with its body.

BACK TO SCENE

DUSTY  
Son of a bitch.  
(to the driver)  
Get him!

ACTION SEQUENCE

The van and truck start a race on the road and try to hit each other. Finally, the van runs off the road and runs into a TREE.

EXT. TREE - NIGHT

Troy's truck stops next to the van. Troy steps out, runs over to the van, opens the door. Alice and Dusty are knocked unconscious. Michael sees Troy.

TROY  
Come with me.

Michael breathes heavily, can't say a word.

EXT. TRUCK - LATER THAT NIGHT

Troy's truck stops in the middle of a FIELD. The sky is completely cloudless. Moonlight shines.

Alice is laid down on the back of the truck. Michael and Troy stand and examine Alice.

MICHAEL  
Is she dead?

TROY  
She's still breathing.

Michael looks relieved.

MICHAEL  
Why did you come after us?

TROY  
Because I can't let Dusty take  
anybody away.

MICHAEL  
Why?

Troy puts Alice in the back seat.

TROY  
Dusty and his men are famous for  
taking kids to his farm. He promise  
them three meals and jobs. If  
they're lucky they'll be slaves and  
die of malnutrition and disease in  
a year or two.  
(closes the truck door)  
Everybody knows but nobody does  
anything.

MICHAEL  
Why?

TROY  
Because they are orphans. Nobody  
cares.  
(beat)  
Let's go home.

Troy closes the door and gets in the car. Michael stands still.

MICHAEL  
I am so stupid.

TROY  
It's all right, kid.  
(beat)  
Let's get out of here before the  
raiders see us.

MICHAEL  
Mr. Caldwell. I want to . . .

Troy stops drinking.

TROY  
What?

Michael shows him the amulet, tightly grabbed in his hand.

ON THE AMULET

It is a small METAL SQUARE PIECE with rounded edges. The front is an graphic engraving of a CENTAUR in a ROUND CIRCLE. The back is two lines of text:

"G.E.N.E.S.I.S  
12211894

The engraving glows with BLUE LIGHT in the dark.

BACK TO SCENE

Troy looks at Michael dubiously.

TROY (CONT'D)  
What's this about?

MICHAEL  
The raiders killed my father.

Beat.

TROY  
What?

MICHAEL  
There was an attack. The raiders came. They burned down the refinery and killed just about everybody. My father had us and escaped.

TROY  
What does you father do?

MICHAEL  
He works for Genesis. Engineer.



TROY  
When did this happen?

MICHAEL  
Two days ago.

TROY  
Where?

MICHAEL  
I'm not sure. It's in a woods. Our  
car flipped over and the raiders  
came. They shot him.

TROY  
I'm sorry. Michael.

MICHAEL  
Can you help us?

TROY  
How?

MICHAEL  
Take us to Hadar. I promised my dad  
to take Alice to the launching  
center. I can't do this alone.

TROY  
It's a long way.

Beat.

MICHAEL  
I will give you MY ticket.

Moments of silence.

MICHAEL (CONT'D)  
You are the only person I know.

TROY  
Let's go home, Michael.

EXT. FRONTIER SETTLEMENT - NIGHT

Troy's truck arrives at the settlement.

INT. TRUCK - SAME TIME

As Troy drives into the settlement. Something catches his  
attention. Troy gets nervous and speeds up.

EXT. MIDWAY INN - LATER

The SECOND FLOOR of Midway Inn is BURNING. CROWDS stand around the building, watching in astonishment.

Troy's truck stops outside. Troy steps out and runs to the crowd. Troy asks a WOMAN standing next to him.

TROY  
What happened!

WOMAN  
We don't know. It was just on fire.

TROY  
Where's Conway?

She points at the hotel.

Troy runs into the burning building.

WOMAN  
Are you crazy?

Michael steps out of the truck, stunned by the fire.

INT. MIDWAY INN - LATER

Troy rushes in. He scans the lounge. Empty. Then Troy runs to the bar and finds Conway laying behind it. Conway is motionless. GUN WOUNDS can be seen on Conway's chest. Troy kneels down.

TROY  
What happened, Forest?

CONWAY  
It's Ozanne. They're looking for you. I told them you went west.

TROY  
I will get you a doctor.

Troy tries to pick up Conway. Conway refuses.

CONWAY  
It's too late. Troy.

TROY  
(can barely speak)  
I am so sorry. I should've been  
here.

CONWAY  
Troy. I'm sorry I disappointed you.  
I saw the amulet on that boy's  
neck. I don't want you to get  
involved.

Troy is stunned.

TROY  
Why didn't you tell me.

CONWAY  
I know you too well. You will get  
involved.

Troy is speechless.

CONWAY (CONT'D)  
In the old barrel behind the  
generator is everything I got.  
It's yours now. Take it. Get going.

TROY  
I can't.

CONWAY  
Take care, Troy.

Conway closes his eyes. The SMOKE gets thicker. Troy is  
almost overcome by it. He puts Conway down and stands up.

The stairs COLLAPSE.

CLOSE ON

A freshly made WOOD HEADSTONE. On the surface TEXT is hand  
carved.

Forest Phillips Conway  
1995-2060

EXT. FIELD - NEXT DAY

Troy stands in front of the headstone quietly. Michael and  
Alice stand behind him. Moments later, Troy turns walks away.  
Michael and Alice follow Troy.

ALICE  
I am sorry, Troy.

Troy walks away without responding.

EXT. TRUCK - MOMENTS LATER

Troy gets in and starts the truck.

MICHAEL  
Where are you going?

TROY  
We are going to Hadar.

ALICE  
Really?

TROY  
Get in.

Troy makes eye contact with Michael.

ALICE  
Thank you!

Alice jumps in truck. Michael looks conflicted, but he smiles.

MICHAEL  
Can I talk to you for a second?

TROY  
Sure.

Michael walks to Troy. He discreetly put the amulet in Troy's pocket.

MICHAEL  
Don't tell my sister.

Troy looks at Alice, and nods.

INT. TRUCK - LATER

Troy turns on his STEREO.

EXT. BARREN LANDSCAPE - SAME TIME

The truck travels on a desolate road, accompanied by RHAPSODY IN BLUE.

## MONTAGE SEQUENCE

The car passes by an EMPTY VILLAGE... ABANDONED HIGHWAY...  
DESERTED TOWNS... DEAD ANIMALS... BURNED TREES... BROKEN  
POWER LINES... GHOSTLY SUBURBS...

INT. TRUCK - HOURS LATER

Suddenly the music stops. A streak of SMOKE comes out of the  
PLAYER.

TROY  
(sees the smoke)  
Oh great.

Alice silently takes out a harmonica and begins to play a  
MELODY. Troy hears the sound, surprised.

MICHAEL  
(giggles)  
She found it in the garbage.

TROY  
I was in a band with a couple of  
guys in Atlanta back in 57. I  
played flute and saxophone.

MICHAEL  
What happened to them?

TROY  
They moved on with their lives. The  
guy keyboard player is now some  
kind of engineer. "thermal  
hydrogen" something.

MICHAEL  
You mean Thermal Hydraulic  
Engineer?

TROY  
Yeah. How do you know?

MICHAEL  
That's all they talk about in  
school.

INT. TRUCK - LATER

As Alice continues to play. Slowly notes become small tones.  
Tones form longer melody.

Troy realizes that Alice is playing a REARRANGED VERSION of RHAPSODY IN BLUE.

TROY  
(to Alice)  
Where did you learn to play that?

ALICE  
Uh?

TROY  
Rhapsody in Blue. When did you  
learn that?

Michael turns to Alice.

ALICE  
Is that the name of the song?

TROY  
Yes. When did you learn that?

ALICE  
You just played it.

Troy does not understand. Alice taps the cassette player.

ALICE (CONT'D)  
Here.

TROY  
(pause)  
You remembered it?

Alice nods. She continues to play the harmonica.

MICHAEL  
Why are we stopping?

TROY  
Nothing.

MICHAEL  
Where are we going now?

TROY  
We are going to Atlanta. But  
tonight we camp outside here.

EXT. CAMPFIRE - NIGHT

Troy, Michael and Alice sit next to a FIRE.

MICHAEL  
I'm sorry about Forest.

Troy doesn't respond.

TROY  
(to Alice)  
I want to show you something.

Alice nods. Troy takes out the cylinder case from the bag, removes the case, revealing the flute inside. He hands it to Alice. Alice examines the flute carefully.

ON THE FLUTE - a six-hole, transverse style, and made from wood.

The flute glows discreetly in the light emitted by the campfire.

ALICE  
It's beautiful.

Alice gives the flute back to Troy. Troy pauses a second, and plays a short piece of music.

ALICE (CONT'D)  
What's the name of the song?

TROY  
Peata beag do mhathar.

Alice looks confused.

TROY (CONT'D)  
Your mother's little pet.

ALICE  
(smiles)  
Can you teach me?

TROY  
(gives the flute to Alice)  
Hold it this way. And put your fingers on here, and here, and here.  
(pause)  
Try it.

Alice takes the flute.

TROY (CONT'D)  
Press your lips together... yeah like that.. And take a deep breath... and blow as if...

Alice produces a STEADY TONE.

TROY (CONT'D)  
(impressed)  
Very nice.  
(pause)  
Okay, cover all six holes with your  
fingers and try again.

Alice produces another STEADY TONE.

TROY (CONT'D)  
Great. Now this is C.  
(pause)  
Now release your pinky.

Alice produces another STEADY TONE.

EXT. CAMP FIRE - LATER

Alice has managed to learn to play the song. Troy dances  
around the camp fire, drinking from his flask.

EXT. CAMP FIRE - LATER

Alice is asleep. Michael talks to Troy.

TROY  
I had a wife and baby girl once.

MICHAEL  
Where are they now?

TROY  
They died. The fever in 45.

MICHAEL  
What about the Alliance?

TROY  
They didn't do much. They never do.  
It's easier for the Alliance to let  
the people here die.

Michael thinks about something. Troy finishes his drink.

TROY (CONT'D)  
What does the ship look like?



MICHAEL

The ship is actually an asteroid.  
They spent 40 years to capture it  
from space and completely remodeled  
it. Build life support system,  
artificial gravity. It's extremely  
complicated.

TROY

And how many people can get on?

MICHAEL

My father told me there are 3  
million.

TROY

(beat)

So much effort for so few.

Michael and Troy look at Alice.

EXT. CAMP FIRE - NEXT DAY

TROY

(shakes Michael)

Get up!

Michael opens his eyes. Troy is putting stuff in the truck.

TROY (CONT'D)

Put out the fire Michael?

MICHAEL

(gets up)

How?

TROY

Use water.

Troy points at the river nearby.

MICHAEL

All right.

EXT. RIVER - LATER

Michael carries a bucket full of water from the river and  
pours them on the embers. He then leaves the scene.

CLOSE ON

A streak of SMOKE arises from the ashes.

EXT. MOUNTAIN ROAD - LATER

The car travels on a CURLY MOUNTAIN ROAD. On one side of the road is a STEEP CLIFF.

INT. TRUCK - LATER

Alice plays the song she learned last night. She can play better than Troy. Alice finishes the song.

ALICE  
Do you like it, Troy?

TROY  
It's very good.

ALICE  
I like this pipe.

TROY  
It's a flute.

ALICE  
Flute.

TROY  
Yes. Flute.  
(beat)  
Who's your teacher?

ALICE  
What teacher?

TROY  
Music teacher.

MICHAEL  
She doesn't have one.

TROY  
Not at all? Then how come you can  
play so good?

ALICE  
I don't know.

Suddenly, Troy notices something in the REARVIEW MIRROR - A  
BIG CLOWN FACE.

It's Dusty's van. Troy suddenly accelerates. Michael and  
Alice almost fall on the floor.

EXT. MOUNTAIN ROAD - LATER

Troy stops the car suddenly. The tire screeches and make a long mark on the road. The vans pass the truck and stop in front of it. WHY not go offroad?

Moments of silence.

INT. TRUCK - SAME TIME

MICHAEL  
(scared shitless)  
What happened?

Then they hear GUNSHOTS. The WINDSHIELD is shattered. They dodge under the seats.

MICHAEL (CONT'D)  
What do we do? Are they gonna kill us?

TROY  
Shut up!

Troy thinks for a second. He puts the truck in REVERSE and starts the ignition. The truck slowly retreats behind a SHARP CORNER. (good driving for someone hiding under the seats)

TROY (CONT'D)  
(to Michael)  
Listen to me, I want you to get out of the truck now. Climb up the hill as fast as you can.

ALICE  
What's gonna happen to you?

TROY  
Don't worry about me.

Michael reluctantly nods. Troy gives them his backpack.

TROY (CONT'D)  
Take this. There's money and food in the bag.

EXT. MOUNTAIN ROAD - MOMENTS LATER

They steps out of the truck and begin to climb the hill next to the road.

ACTION SEQUENCE

Dusty's van slowly approaches the sharp corner. Troy's truck suddenly runs towards Dusty's van at full speed, hitting side of the van.

The van is pushed towards the EDGE of the road. Troy's truck backs off swiftly and hits the van again, pushing one wheel out of the road.

Gunfire resumes while the van tries to back off. It's too late. The third hit of Troy's truck make the van loses its balance and falls down the cliff.

Half of Troy's truck is also on the edge of the cliff. It stays for a few seconds and also falls down.

EXT. HILLSIDE - SAME TIME

ALICE

Troy!

EXT. EDGE OF THE CLIFF - LATER

Michael and Alice look down the cliff. There is nothing but TREES. They don't see Troy's truck or Dusty's VAN.

MICHAEL

He's gone. He's dead.

Michael sits down on the road.

MICHAEL (CONT'D)

We are never gonna make it.

Alice doesn't say anything. She continues to search for SOMETHING.

Alice walks to another part of the edge.

ALICE

(yells)

Hello!

MICHAEL

What are you doing?

TROY (O.S.)

(very faintly)

I'm here!

Michael looks down the edge of the cliff. Troy is climbing up.

MICHAEL  
(yells)  
You're not dead.

TROY  
(yells)  
Of course I'm not dead.

Michael hugs Alice.

TROY (CONT'D)  
(yells)  
Hey! Can you give me a hand?  
There's a rope in the bag!

EXT. EDGE OF THE CLIFF - LATER

Troy cleans the dust off him.

MICHAEL  
What do we do now?

Troy take the backpack from Michael.

TROY  
We walk.

EXT. TOWN - EVENING

Three of them arrive at a VILLAGE. There are only two STREETS and a few SHOPS. A few RUSTY CARS sit on the street disorderly. EVERYTHING is deserted: SUPERMARKET, MOVIE THEATERS, STORES with broken glasses and dust. The street has cracks all over the place. Weeds grow wild.

Troy puts Alice down and walks to one end of the street. Michael follows him.

ALICE  
We should go look for somebody.

TROY  
This town is dead.

ALICE  
No. It is not.

TROY  
Why do you say that?

ALICE  
The sidewalks are clean.

Alice points at the side walk.

TROY  
(to Michael)  
You go to the other street and see  
if there is anyone.

Michael nods and leaves quietly.

EXT. STREET - NIGHT

Michael wanders on the street.

MICHAEL  
(yell)  
Hello! Anybody here?

The voice echoes on the street.

The sun falls under the horizon. Darkness creeps in. Michael sits on the STAIRS of a house, defeated. Suddenly, a TWINKLE catches Michael's attention. He stands up and looks again. The twinkle is gone. Michael runs over to the building.

EXT. CHURCH - MOMENTS LATER

Michael stops in front of the building. It's a cobblestone style building. On top of the roof is a CROSS. On top of the door frame, a TAG reads: "Cylde Chapel Southern Methodist Church".

Michael hesitates a bit, then reaches up to the GLASS WINDOW on the door and looks inside. It's PITCH BLACK.

Suddenly, a FACE pops up in the window!

Michael jumps, backs off a few feet and falls down the stairs. He gets up and runs away.

EXT. ANOTHER STREEET - NIGHT

Michael runs to the street. Troy and Alice are nowhere to be found. He begins to sweat.

MICHAEL  
(yells)  
Troy!

Moments later, Michael and Alice step out from a building. Michael runs over to them.

MICHAEL (CONT'D)

Thank god! I thought I lost you.

TROY

What happened?

MICHAEL

There is something... someone in the building over there.

TROY

What building.

MICHAEL

A temple... church.

TROY

Really? Show me.

MICHAEL

No. No. I don't want to go back there.

TROY

Why?

MICHAEL

Church people. They're crazy.

TROY

Who told you that?

MICHAEL

Don't have to be told. Crazy's crazy.

TROY

I don't think the people in here are raiders.

MICHAEL

How do you know?

TROY

Well, we should find out.

MICHAEL

No!

TROY

Wait here if you want.

MICHAEL

No.

TROY  
Let's go Alice.

Troy leaves with Alice. Michael is very upset. He sits on the pavement and looks at Troy and Alice walking away.

MICHAEL  
What the hell!

Michael stands up and runs to the street corner.

EXT. CHURCH - MOMENTS LATER

Troy knocks on the door. Nobody answers. Michael comes and stands behind them.

MICHAEL  
I need to protect my sister.

Troy smiles.

VOICE (O.S.)  
Who is there?

TROY  
Hello! Our car broke down. Could  
you help us?

The door opens. An OLD MAN steps out. This is ARDEN NEWT, 80s, dress in plaid shirt, jeans and a COWBOY HAT. In his hand is a RIFLE, pointing at three of them.

ARDEN  
What do you want here?

TROY  
Oh...  
(pause)  
Sorry to bother you sir. My name is  
Troy Caldwell - Michael and Alice.

ARDEN  
(beat)  
Reverend Arden Newt.

TROY  
Glad to meet you. We ran out of gas  
on the road and I was wondering...

ARDEN  
I don't have gasoline.



TROY

No. I'm just wondering if we could stay here for a night.

ARDEN

Hunh. This isn't first time I heard that. Thieves pretend to be lost. Once I let you in you will steal anything I got.

MICHAEL

I can guarantee you that we are not.

ARDEN

Right.

A moment of awkward silence. Michael suddenly steps forward. Arden immediately points his rifle at Alice.

ARDEN (CONT'D)

DON'T MOVE!

Michael quietly takes out her amulet. Arden is fascinated.

ARDEN (CONT'D)

What is this?

MICHAEL

It's the ticket to the Genesis ship. We are taking my sister to the launching center.

Arden pauses for a moment.

ARDEN

(to Troy)

And who are you?

TROY

I am Troy.

(beat)

I work at a hotel in Dune West.

ARDEN

What're you doin' with them?

TROY

It's complicated.

INT. CHURCH OFFICE - LATER

Arden gives Michael and Alice some HOT SOUP. Arden sits down, pours himself a glass of WHISKEY and begins to drink.

ARDEN

Hadar?

TROY

Yes.

ARDEN

It's a long way. You thought I was a raider? Hmm. I thought YOU were.

Arden finishes his drink. He pours himself another one.

ARDEN (CONT'D)

Their leader, that Richard Coronan, is a scumbag. Claims himself to be the Last Prophet. And people believe him. Pathetic!

TROY

What does he want?

ARDEN

He is an anarchist. He wants chaos. Money. Power. People always want power.

TROY

But not everybody is a fanatic. How come he has so many disciples?

ARDEN

He claims that this Genesis is the embodiment of the Antichrist and was designed to destroy our civilization. People listen because they need stories like this in a time like ours.

TROY

What do you think of his theory?

ARDEN

Ecumenically speaking, his theory is pure one hundred percent bullshit.

Troy laughs.

TROY

No. I mean. Why do you think this is coming?

Arden thinks.

ARDEN

People seek literal explanations of the events at Armageddon described in the bible. They think the prophecy is about the future. But it is not.

TROY

I don't read bible.

ARDEN

The prophecies are not about events. Rather, it's about design, structure, and logic. It's supposed to be metaphorical.

(beat)

Why do you think this is happening?

Long pause. Troy stands up.

TROY

Me? Does my opinion matter? It looks like the world is going to end.

(beat)

Do you have vodka here?

ARDEN

Yes I do. But answer my question.

TROY

What question?

ARDEN

Why is this happening? The end of the world.

TROY

Fuck knows. The scientists couldn't figure it out. Dark matter, mysterious forces in the universe. Whatever. The sun is dying. We are over. End of story.

ARDEN

It's never about the end. It's about... the beginning.

(MORE)

ARDEN (CONT'D)  
That's is why Genesis is called  
Genesis. -It's a beginning.

A long silence.

TROY  
What are you talking about?

Arden smiles.

ARDEN  
You'll want to see my collection.

INT. CELLAR - LATER

Arden turns on the house light and reveals A WHOLE SHELF OF  
LIQUOR BOTTLES.

TROY  
Lord Almighty.

INT. CHURCH HALL - LATER

Arden and Troy are drunk. They sit on the STAIRS under the  
PULPIT. Michael and Alice sit in the front row of the PEW.  
Alice is playing with the flute.

TROY  
That's how I ended up working for  
Conway. He was a good man. Almost a  
father to me.

ARDEN  
Do you have any family?

TROY  
I had an older brother. But we lost  
contact when we were very young.  
Our folks died in a famine and we  
had to go the city.

ARDEN  
Where is he now?

TROY  
I don't know. Maybe dead.

Suddenly, "Peata Beag do Mathar" echoes in the entire hall.  
Both Arden and Troy stop talking.

ARDEN  
She is really good.

TROY

Can you believe she only picked up  
the instrument two days ago?

ARDEN

Amazing.

(beat)

Wait a second.

Arden stands up and rushes into his office.

INT. CHURCH HALL - MOMENTS LATER

Arden lays down a VINYL RECORD PLAYER in the center of the hall and puts in a VINYL RECORD. A beautiful lullaby starts to play. The song is SUO GAN being played by a SOLO FLUTE. Alice stops and her EYES are glued to the player.

Moments later, the song is finished.

ARDEN

(to Alice)

How do you like it.

Alice picks up the flute and begins to play. Not only she did not miss a single note, her version is better, more emotion.

ARDEN (CONT'D)

Impossible!

(to Troy)

The girl is a savant.

TROY

What?

ARDEN

Individuals with extraordinary  
learning ability in arts, music and  
science. Any field really -  
naturally gifted. Genius. Mozart,  
Newton.

TROY

How do you know?

ARDEN

Anyone could hear it in her. I was  
a teacher and organ player for  
fifty years.

Arden and Troy walk to Alice and stand in front of her. Alice is confused.

ALICE

What's wrong?

ARDEN

She should be cultivated. She can be a great musician. Teach her. Find others who can teach her.

TROY

Sure. I guess.

ARDEN

I am serious.

TROY

Okay. I will. I've been teaching her some simple stuff.

ARDEN

Teach her everything you know. Everything. Anything

TROY

(overwhelmed)

Okay.

ARDEN

Now if you will excuse me.

Arden begins to walk out.

TROY

Where are you going!

ARDEN

To find you a ride!

INT. CHURCH HALL - NEXT DAY

The door pops open. Arden walks in, excited.

ARDEN

Wake up! I have good news for you!

Michael and Alice wake up on the pew. Troy wakes up in the middle of several ALCOHOL BOTTLES.

TROY

(rubs his eyes)

Where did you go yesterday?

ARDEN

Barno. I have couple of friends who live there.

Troy shakes his head.

ARDEN (CONT'D)

You are leaving this morning.  
(goes to the office)  
Pack your stuff.

TROY

Wait. What?

ARDEN

You're going to ride with the pilgrims.

INT. OFFICE - LATER

Arden walks in, he takes a SACK out of a CABINET, then begins to stuff the sack with food and supplies.

Troy enters the office.

TROY

It's too dangerous.

ARDEN

Oh. They are harmless.  
(beat)  
Rodnik?

TROY

What?

ARDEN

(waves the bottle)  
This.

Troy is confused.

ARDEN (CONT'D)

This is THE best vodka in the world. Made in Samara in 2020. Ask me how much does it cost.

TROY

How much does it cost?

ARDEN

4000 dollalrs a bottle. I only have two.

TROY  
Sweet Jesus.

ARDEN  
Yep. Do you want this?

TROY  
(smirks)  
Sure.

Arden puts the bottle in the sack.

TROY (CONT'D)  
I mean it's dangerous to ride a  
bus.

ARDEN  
I will help you to blend in.

EXT. FRONT DOOR - MOMENTS LATER

Troy walks out with Arden, followed by Michael and Alice.  
Each of them covered by a SHAWL of COARSE FABRIC. Troy  
notices a SCHOOL BUS is waiting outside the door.

TROY  
Is this it?

ARDEN  
Hurry. They won't wait long.

TROY  
But Arden, I don't have anything to  
pay you.

ARDEN  
(gives him the sack)  
You don't have to.  
(pause)  
Promise me. Teach that girl  
everything you know. She is a real  
gift.

Troy nods.

They walk to the school bus. The bus door opens, revealing a  
MAN sitting in driver's seat, a 40 something man with bald  
head and pink headband. This is RAFEL DUSSOLLIER.

RAFEL  
(in French)  
Welcome my friend.



TROY  
(to Arden)  
What is he talking about?

ARDEN  
Oh cut it out Skink!

RAFEL  
Don't call me that, old fart!  
(looks at Troy)  
I thought there were two little  
ones.

ARDEN  
They are here.

Michael and Alice walk into Rafel's sight.

A WOMAN walks to the front of the bus. This is PAULINE  
DUSSOLLIER. Pauline speaks something in French. She seems  
upset.

TROY  
(whispers to Arden)  
Who are these people?

ARDEN  
Rafel and Pauline are refugees from  
Quebec. I've know them for a long  
time. Very dependable individuals.

TROY  
Okay.

ARDEN  
Take care.

Troy nods.

ARDEN (CONT'D)  
Remember. Teach her.

They get on the bus.

INT. SCHOOL BUS - DAY

Troy looks around. There are a COUPLE, two YOUNG GUYS and an  
old LADY. The last row of the bus is empty.

TROY  
Let's go.

Michael and Alice follow Troy to the back of the bus. In the front, Pauline argues with Rafel in French. Rafel closes the door. The bus starts and leaves the church.

INT. SCHOOL BUS - LATER

The bus travels on the road. Pauline walks to the back of the bus.

PAULINE  
(in French)  
That will be 150 dollars.

MICHAEL  
What is she talking about?

Troy shakes his head.

PAULINE  
(in French)  
The ticket!

TROY  
What do you mean?

PAULINE  
Ticket!

MICHAEL  
She wants us to pay 600 dollars for a ticket. (How does he know in the space of three seconds, and why is he saying 600?)

Awkward silence.

TROY  
There was an arrangement with Arden.

Pauline curses something in French. She goes to the front row and yells loudly at Rafel. They argue.

RAFEL  
(in French)  
Come back here woman. Arden will take care of it.

Pauline sits down, very upset.

EXT. VARIOUS LANDSCAPE - DAY

The school bus continues to travel. The road seems to be newer and newer as they go further east.

INT. SCHOOL BUS - LATER

TROY

Do you want to learn something new?

Alice nods. Troy gives Alice the flute.

TROY (CONT'D)

I showed you C major the other day.  
It has no sharps or flats. That's  
called a chromatic scale, but it's  
not the only one out there. There  
are twelve of them.

An OLD LADY turns to Michael and begins to speak.

OLD LADY

Are you going to Hadar, young man?

MICHAEL

Yeah, why do you ask.

OLD LADY

My son is there somewhere.

MICHAEL

Are you going to see him?

OLD LADY

I don't expect to make it that far.

MICHAEL

Well, you are on a bus to Hadar.

OLD LADY

I am afraid I don't have much time  
left. Would you try to get this  
letter to him? His name's Skippy  
Sherlinski. I'm Lucy.

The old lady hands Michael the letter. Michael hesitates for a second, and takes the letter.

MICHAEL

I'll try.

Michael puts the letter in his pocket.

EXT. FREEDOM PARKWAY - ESTABLISHING - DAY

The bus drives towards the center of a CITY.

EXT/INT. BUS - LATER

The bus passes by a BRIDGE. Alice sees an OLYMPIC RINGS SYMBOL on top of the bridge.

ALICE  
(points at the rings)  
What is that?

TROY  
Don't know. Some old symbol.

MICHAEL  
Do you think we can find the  
Alliance here?

TROY  
I don't know. We have to look.

EXT. PEACHTREE STREET - DAY

The bus stops next to the FEDERATION BANK building.

INT. SCHOOL BUS - MOMENTS LATER

Rafel stands up and speaks to the passengers.

RAFEL  
Hey! I'm gonna go get diesel. Stay  
put. Don't go out for anything.

Rafel leaves the bus.

ALICE  
(to Troy)  
I need to pee.

TROY  
What? Now?  
(pause)  
Can you hold it?

ALICE  
No!

TROY  
Oh all right.

MICHAEL  
Can I go too?

Troy walks Alice to the front of the bus. They are stopped by Pauline. Pauline speaks in French.

TROY  
The kids need a bathroom.

Pauline speaks more French.

TROY (CONT'D)  
I have no idea what you're talking about.

Pauline blocks the bus door.

TROY (CONT'D)  
(yells)  
Let us go!

He pushes past her. They exit the bus.

EXT. PEACHTREE STREET - DAY

Troy, Michael and Alice wander on the street, searching for a bathroom.

The city has lost its luster: BUILDINGS are not maintained; WEEDS grow everywhere; GARBAGE is littered on every corner; SEWER WASTE is flooding the street. CARS, PEDESTRIANS, RICKSHAWS and HORSES travel on the street in a disorderly fashion.

EXT. ANOTHER STREET - LATER

Michael spots a FOOD SHOP.

MICHAEL  
We should try there.

INT. FOOD SHOP - DAY

They enter the shop. Troy approaches the counter. The OWNER is an OLD MAN.

TROY  
Can we use the bathroom?

OWNER  
(without looking)  
No.

TROY  
Do you have coffee?

OWNER  
50 bucks.

TROY  
What?

OWNER  
That includes the fee for the  
washrooms.

Troy reluctantly takes out 50 dollars and hands it to the owner.

EXT. FOOD SHOP - MOMENTS LATER

Troy, standing on the SIDEWALK, looks around and drinks coffee.

Suddenly, several MILITARY TRUCKS arrive, lead by a STRYKER, an eight wheeled combat vehicle. They stop at the BUILDING across the street. The stryker fires a SHOT at the building. DIRT and BRICKS fall on the street. Pedestrians flee.

Troy runs back into the food shop.

INT. FOOD SHOP - CONTINUOUS

TROY  
What the hell?!

OWNER  
They're looking for the genies.

TROY  
Genies?

OWNER  
You'd better go now.

Troy walks to the bathroom. Alice is waiting outside. Troy knocks on the door.

TROY  
(to Michael)  
Hurry!

ALICE  
What's going on?

TROY  
Come on. We need to get back to the  
bus.

EXT. STREET CORNER - MOMENTS LATER

Troy, Michael and Alice run to the street. The street is extremely chaotic. They arrive at the Federation Bank Building.

The bus is driving away. They follow the bus but the bus continues without stopping. It disappears.

TROY  
Shit!

MICHAEL  
What now?

They hear TRUCKS and GUNFIRE. Troy turns and scans the building behind him. Upon the entrance is a huge SIGN.

ON THE SIGN

Westwood College  
Jarman School of Music

INT. JARMAN SCHOOL OF MUSIC - MOMENTS LATER

Troy, Michael and Alice stand next to a SECOND FLOOR WINDOW. They look down the street.

TROY'S P.O.V

A few MEN and WOMAN, in civilian clothes, are being escorted by the raiders. The raiders take them to an ALLEY, have the men and women line up and kneel on the ground.

The LEADER shoots the FIRST PERSON in line, and then ANOTHER, and ANOTHER.

Afterwards, the raiders take off, leaving the dead bodies behind.

BACK TO SCENE

Troy, Michael and Alice stare at this.

MICHAEL  
Let's go, Alice.

Michael takes Alice away from the window. Troy sits under the window, takes out his flask from his backpack and drinks.

Troy examines the building and sees a ROOM without doors. He stands up and walks to the room.

INT. RECITAL ROOM - DUSK

The REMAINS of a GRAND PIANO stand in the middle of the room. The parts made of wood have been taken, leaving only the KEYBOARD and some STEEL STRINGS.

Troy touches a KEY. It makes no sound.

MICHAEL (O.S.)  
Why did they kill those people?

Troy turns and sees Michael standing at the door.

TROY  
Because the raiders think they work  
for Genesis.

MICHAEL  
I don't understand.

TROY  
(turns back to the piano)  
There are a lot of things you don't  
understand, kiddo.

Michael stares at Troy. Moment of silence. Troy stands up and walks to Michael.

TROY (CONT'D)  
Because people are terrified.

MICHAEL  
People like my father are saving  
everybody. Why does everybody hate  
us?

TROY  
Because everybody isn't everybody.  
Only the lucky ones or the ones who  
can buy it. They're only saving 3  
million people. Saving the human  
race ain't the same thing as saving  
everybody.



Slowly, Michael nods.

INT. RECITAL ROOM - NEXT MORNING

Troy wakes up. Michael and Alice lay next to him.

TROY  
Oh shit!  
(to Michael and Alice)  
Wake up!

EXT. STREET CORNER - LATER

They exit the building.

MICHAEL  
How long did we sleep?

TROY  
It's 7 now.

Troy looks around. The city is very quiet in the morning.

TROY (CONT'D)  
Are you hungry?

Michael and Alice nod.

EXT. FOOD SHOP - LATER

Troy and Alice walk to the food shop they visited yesterday. They enter the shop.

INT. FOOD SHOP - MOMENTS LATER

The moment they walk in, Troy notices a MAN standing at the counter. His back faces towards them while he is talking to the shop owner. The man hears Troy and turns back, revealing his face.

It's no mistake. The man is Cezar. For some reason, Cezar doesn't wear a red bandana nor military clothes.

Alice immediately recognizes Cezar. Her face turns white and she hides behind Troy, trembling. Michael also recognizes Cezar. He backs off a few feet, not sure what to do.

Troy doesn't notice their reaction. He goes to the counter.

TROY  
(to the owner)  
Can I have four loaves of bread?

Troy turns to Cezar. Cezar smiles at Troy. Then Cezar notices the kids. He smiles at them.

CEZAR  
Where are you guys from?

TROY  
Dune West.

CEZAR  
Dune West?  
(pause)  
I passed through there a few days ago.

TROY  
Yeah?

CEZAR  
What do you do in Dune West?

TROY  
I used to work at Midway Inn.

CEZAR  
I know that place. Stayed there once, years ago. The owner, what's his name...

TROY  
Conway.

CEZAR  
Yeah. Conway. Really nice guy.

The owner hands a BAG to Cezar.

CEZAR (CONT'D)  
Thank you, sir.

Cezar reaches out his hand to take the bag. Suddenly, something on Cezar's ARM catches Troy's attention. Cezar notices Troy is looking at him.

CEZAR (CONT'D)  
Something wrong?

Troy thinks for a moment.

TROY  
(points at Cezar's arm)  
Where did you get that scar?

CEZAR  
Oh. I got it when I was young. I  
burned myself.  
(beat)  
Why do you ask?

After a moment of silence.

Then, Troy starts to sing.

TROY  
(sings)  
Imagine me and you, I do. I think  
about you day and night, it's only  
right. To think about the girl you  
love and hold her tight. So happy  
together.

Cezar looks at Troy, totally puzzled. But slowly a surprise  
smile breaks across on his face. Cezar begins to do the SAME  
DANCE.

CEZAR  
(sings)  
If I should call you up, invest a  
dime. And you say you belong to me  
and ease my mind. Imagine how the  
world could be, so very fine. So  
happy together.

Then they starts to dance together.

CEZAR/TROY  
(sings)  
I can't see me lovin' nobody but  
you, for all my life. When you're  
with me, baby the skies'll be blue,  
for all my life.

They stop.

TROY  
Tinkerbelle.

CEZAR  
Buttercup.

TROY  
Why are you still calling me that?

CEZAR  
You just called me Tinkerbelle.

They hug.

TROY  
Shit. You are... tall.

CEZAR  
And you don't look like a beanpole  
anymore.

TROY  
Shut up.

Michael and Alice are stunned by the conversation.

TROY (CONT'D)  
(to the kids)  
Michael, Alice. Meet my brother,  
Cezar.

EXT. STREET - LATER

Cezar walks on the street with Troy, followed by Michael and Alice.

CEZAR  
You should come with me. I'm  
heading down to Houston.

TROY  
I don't want to bother you...

Cezar stops walking and turns to Troy.

CEZAR  
You are my brother. I don't want  
your courtesy. Come with me.

Troy nods. Cezar and Troy continue to walk. Michael and Alice  
whisper to each other.

ALICE  
What should we do?

MICHAEL  
I don't know.

INT. CEZAR'S CAR - DAY

Cezar drives and talks to Troy. Michael and Alice sit in the back seat silently.

CEZAR  
What did you do all these years?

TROY  
Jack shit. Worked different jobs.  
Moved from place to place.

CEZAR  
Music?

TROY  
Not any more. People don't need  
music to die.

CEZAR  
(turns to Troy)  
People need music to have a soul.

TROY  
(beat)  
How about you?

CEZAR  
Travelled. Worked for different  
people.

TROY  
What do you do now?

CEZAR  
Guess.

TROY  
C'mon.

CEZAR  
Can you believe it. I went  
military. I am a commanding officer  
now.

A little pause. Troy looks confused.

CEZAR (CONT'D)  
For the Order of St. Richard.

TROY  
You work for the raiders?

CEZAR  
What? Something wrong?

Troy looks at the kids, and turns back.

TROY  
Nothing.

INT. CEZAR'S CAR - LATER THAT DAY

The truck passes a ENORMOUS HUMAN STRUCTURE. Troy has never seen anything like this: it's like a building fresh out of a science fiction movie.

TROY  
What is that place?

CEZAR  
A place for the genies.

MICHAEL  
It's Lake Charles Federation  
Research Institute.

TROY  
Look at the size of that thing.

EXT. MANSION - LATER THAT NIGHT

The car arrives at a MILITARY POST. The building is a 20th century MANSION. SOLDIERS guard the front gate and each ENTRANCE.

INT. CEZAR'S CAR - SAME TIME

TROY  
Where are we now?

CEZAR  
Crosby. Right outside Houston.  
(points at the mansion)  
This is our temporary headquarters.

TROY  
Why are we stopping here? Can you  
take us in?

CEZAR  
We need some rest. Besides, I have  
to take care of some business here.  
(MORE)

CEZAR (CONT'D)  
When I said commander, I meant  
Commander.

INT. HALL OF MANSION - NIGHT

Cezar walks into the military post, followed by Troy, Michael and Alice. The GUARD gives Cezar a SALUTE.

CEZAR  
We took this place two months ago.

Cezar walks to a CLERK.

CEZAR (CONT'D)  
Prepare three rooms for my guests.

CLERK  
Yes. Sir.

The LIGHTS in the room suddenly go out.

CEZAR  
Don't worry. They'll fix it.  
(beat)  
We're initiating an attack on Hadar tomorrow. The Alliance has been attacking our power sources.

TROY  
I see.

CEZAR  
Settle in, get cleaned up and meet me for dinner.

INT. HALLWAY IN THE MANSION - LATER

Another CLERK takes Troy, Michael and Alice to their rooms. The clerk opens their doors for them and leaves.

MICHAEL  
Troy! What are we doing here! They are raiders!

Troy shushes Michael.

ALICE  
Is he really your brother?

MICHAEL  
I'm scared. we hafta get outta here.

TROY

I understand. But he really is my brother. He won't touch you. I promise.

MICHAEL

I have something I have to tell you!

Michael pauses for quite a moment. He then looks at Alice.

MICHAEL (CONT'D)

I am hungry.

TROY

You're hungry?

MICHAEL

Yeah.

TROY

Is that what you want to tell me?

MICHAEL

Yes.

(beat)

Can we leave tomorrow morning?

TROY

Right. I'll talk to him about it.

MICHAEL

Just don't tell him about us.

INT. DINNING ROOM - LATER

Cezar, Troy, Michael and Alice sit at the dinning table.

CEZAR

I can't believe I found you. I'm glad you're here.

TROY

Me, too.

They continue to eat.

TROY (CONT'D)

Can you help me to get into town tomorrow.



CEZAR

You're leaving? Why? With the offensive we've got coming I think you should wait a bit.

TROY

Well. I need to take the two kids to their relatives.

Cezar stops eating.

CEZAR

We just found each other.

TROY

I know. I'll be back when I drop 'em. I made a promise, y'know?

CEZAR

Join us. I can help you to get a start in the order.

TROY

I am not sure that's the career for me.

CEZAR

Why not?

Cezar stops drinking.

TROY

I'm not political. Besides, isn't it too late? We're all just playing out the string. The scientists already built their ship and destroyed the planet. What can you do to make it better?

CEZAR

Are you suggesting that our effort is useless?

TROY

No, I don't mean that.

CEZAR

Tell you what. The order's mission isn't about reverse what those godless people have done. It's about retribution. What those people have done is a mortal sin.

(MORE)

CEZAR (CONT'D)

Placing themselves in God's place  
is a sin. Justice can wait -  
vengeance we can give them.

Troy doesn't respond.

TROY

Yes. But all that bloodshed? Is it  
necessary?

Awkward silence.

CEZAR

Do you know they use genetic  
screening to pick "lottery"  
winners?

TROY

I would assume it's the best to  
pick the healthiest people.

CEZAR

But they grant tickets  
UNCONDITIONALLY to scientists and  
their children and politicians on  
the Board of Advisors?

(beat)

Do you know the entire continent of  
Africa has half the number of  
tickets as the Pan-Atlantic  
Federation, EVEN though the two  
have the same populations?

(beat)

It's not a fair game. It was NEVER  
a fair game.

TROY

(long beat)

I don't know what to say.

CEZAR

Do you know the Alliance  
deliberately eliminated the arts,  
the university philosophy classes?  
Because they don't need people who  
make troubles. They want people who  
can operate machines and breed.

Troy is speechless.

CEZAR (CONT'D)

I don't think it's wrong to save  
ourselves. But they're not saving  
us, or even humanity.

(MORE)

CEZAR (CONT'D)

They're saving themselves and their friends, and whoever else can buy their way in.

(beat)

And how long is that journey going to take? A thousand years?

(beat)

Do they really believe that they are going to survive on one ship for that long? People who can't even pull their shit together on earth. And you know I'm right.

A moment of awkward silence.

CEZAR (CONT'D)

I am sorry about that.

(to Troy)

Would you like some after dinner entertainment?

INT. PIANO ROOM - NIGHT

Cezar sits in front of a GRAND PIANO and plays a song.

CEZAR

Your turn now.

Troy takes out his flute, hesitates, and gives the flute to Alice.

TROY

Show us what you got.

Hesitating for a moment, Alice picks up the flute. She plays SUO GAN again. Her skill has improved amazingly.

Cezar is stunned. He claps.

CEZAR

Your father must be a very good teacher.

Alice is surprised by the question.

ALICE

(slowly)

No. Troy taught me.

CEZAR

(to Troy)

You did?

TROY  
Well. I taught her a few things,  
but it's mostly just her.

CEZAR  
She just learned how to play this?

TROY  
Yes.

INT. HALLWAY - LATER THAT NIGHT

Michael exits his ROOM, walks to the other side of the hallway, opens another DOOR and enters.

INT. TROY'S ROOM - CONTINUOUS

Michael walks to Troy's bed and wakes him up.

MICHAEL  
Wake up, Troy!

Troy wakes up from a dream.

TROY  
What is it?

MICHAEL  
Can we go now?

TROY  
Now? Why?

Michael pauses for a second, conflicted.

TROY (CONT'D)  
What's going on?

MICHAEL  
Is Cezar really your brother?

Troy nods. A beat.

MICHAEL (CONT'D)  
My father was shot by a man. A  
raider. I saw his face.

Troy realizes what's coming.

TROY  
Yes?

MICHAEL  
Cezar. He killed my father.

Moment of silence.

TROY  
Why didn't you tell me earlier?

MICHAEL  
I am scared. Please, can we just go?

TROY  
Go get your sister and meet me at the main hallway.

Michael leaves Troy's room.

INT. ALICE'S ROOM - LATER

Michael opens the door.

MICHAEL  
Alice, we're leaving!

Alice has already dressed. She sits in a chair, waiting calmly.

INT. HALLWAY IN THE MANSION - LATER

Troy exits his room, walks to the end of the hallway and examines the windows. He opens the window, looks outside and closes the window.

EXT. FENCE - LATER

Alice is on the other side of the fence. Michael climbs, almost reaching the top. Troy looks at the mansion, thinking about something.

MICHAEL  
Come on!

Troy begins to climb. Then, they hear a voice.

CEZAR (O.S.)  
Not saying goodbye to your own brother?

Troy turns and notices Cezar has been standing in a DARK CORNER nearby. Cezar walks to Troy, into the LIGHT.

CEZAR (CONT'D)  
I was wondering how long you were  
gonna lie to me.

Troy turns to Cezar.

TROY  
I didn't lie.

CEZAR  
Tell me. Why you are here?

TROY  
I'm taking the kids to the  
launching center.

CEZAR  
And the reason you're helping them  
being?

TROY  
We don't have to do this, Cezar.

CEZAR  
Did the boy offer you his ticket?

Troy looks at Michael, then turns back to Cezar.

CEZAR (CONT'D)  
Why don't you ask the boy - how you  
can use his dead father's ticket.

TROY  
What are you talking about?

CEZAR  
Ask him!

Troy turns to Michael. Michael shakes his head.

Michael looks at Troy. His eyes fill with guilt.

Michael doesn't know how to respond. He turns to Cezar. Alice  
doesn't know what's going on at all.

CEZAR (CONT'D)  
Do you really think I didn't  
recognize these two kids when I saw  
you in the food shop?  
(beat)  
I know who they are. Michael and  
Alice Osthrin. Born in Baytown,  
Texas.

(MORE)

CEZAR (CONT'D)

They moved to Jacksonville,  
Carolina fives years ago after  
their father was reassigned to work  
at the refinery in New River.

TROY

So you did kill their father.

CEZAR

(beat)

Daniel Osthrin is directly  
responsible for the deaths of at  
least 225 people resulting from  
water contamination. I carried out  
the execution and every death  
sentence he received is justified.

MICHAEL

You're lying! My father was a good  
man!

Michael jumps off the fence and runs to Cezar. But he is  
stopped by Troy.

CEZAR

Troy, these people have no morals.  
The only thing they care about is  
the ship. All that matters is their  
escape.

TROY

Let the kids go. You can have me.

Cezar becomes impatient.

CEZAR

I don't want the kids, Troy. I want  
you to understand what I do. These  
kids...

BANG!

Their conversation is suddenly interrupted by an EXPLOSION  
nearby. The GROUND shakes. Troy, Michael and Alice are  
shocked. But Cezar stands still.

CEZAR (CONT'D)

Come with me, Troy.

Troy shakes his head. Moments later, a SOLDIER comes to  
Cezar.

SOLDIER

They need you at Fresno, sir.

Cezar stares at Troy. Troy shakes his head. Cezar leaves with the soldier.

EXT. HIGHWAY - DAWN

Troy walks hastily along a HIGHWAY. FARMS sit quietly along the road. Michael and Alice are struggling to follow him.

ALICE  
Are you angry, Troy?

Troy doesn't respond.

ALICE (CONT'D)  
Where are we going?

They arrive at a HIGHWAY ENTRANCE. Troy stops, takes out the amulet and puts it in Michael's hand.

TROY  
This all has been a mistake.

MICHAEL  
(begs)  
Please, Troy.

TROY  
(points to the west)  
Follow this highway and go that way. Maybe somebody can give you a ride.

ALICE  
Where are you going?

TROY  
I am going home.

MICHAEL  
Carolina? But they burned down your house.

TROY  
Take care.

Troy turns and walk towards east. Michael runs to Troy and stops him.

MICHAEL  
Troy! Please, Troy. I'm sorry.  
You can use my ticket. Please.  
You gotta take Alice.



Michael rips the amulet off the STRING and puts in Troy's hand. Troy throws it the ground and leaves, without looking back.

MICHAEL (CONT'D)

Troy!

FADE TO

EXT. HIGHWAY - NOON

Troy walks along the highway. A CARGO TRUCK approaches. Troy sticks his thumb upward.

The cargo truck stops next to him. The DRIVER, MAN in 50s, examines Troy.

DRIVER

What do you have?

TROY

I have 50 bucks.

Driver shakes his head. Then Troy opens his backpack and shows it to the Driver. There are his maps, some bread, two cans of meat and the Rodnik Vodka.

DRIVER

Rodnik? Where did you get it?

TROY

From a friend. He thought I might need it.

DRIVER

Yeah?

Troy thinks about a second and then nods.

INT. CARGO AREA - MOMENTS LATER

He gets in the CARGO area. There are already TEN PEOPLE inside. Troy nods to them and sits in a corner.

INT. CARGO AREA - DAY

A YOUNG MAN talks to Troy.

YOUNG MAN

Do you have any food to spare sir?

TROY

No.

The young man looks disappointed. He moves away from Troy. Troy stares at him. He takes out a piece of bread and gives it to the young man.

YOUNG MAN

Thank you so much.

Troy nods. He glances outside through the door and sees a VAN passing the cargo truck, going in the different direction. Troy becomes alerted, he stands up and looks at the truck.

It's not the van he thinks it is.

Troy stands up and runs to the driver.

TROY

Turn around!

DRIVER

What?

TROY

I said turn around.

DRIVER

I can't do that!

Troy turns to the back. The van has disappeared. Troy takes out the VODKA BOTTLE and gives it to the driver.

TROY

Here. The whole bottle. It's yours if you turn around.

EXT. ANOTHER PART OF THE HIGHWAY - LATER

Michael and Alice trudge on the road.

ALICE

I can't walk anymore, Michael.

Alice sits down on the road.

MICHAEL

We have to get a ride.

ALICE

Where are we now?

Michael looks at the ROAD SIGN.

MICHAEL  
We are in Sheldon. We are STILL in  
Sheldon. Shit!

Michael sits down, defeated.

Moments later, he sees something, stands up and begin to WAVE  
fiercely.

MICHAEL (CONT'D)  
HELLO!

ALICE  
What is it?

MICHAEL  
There's a vehicle coming!

Alice gazes at the vehicle as it approaches. She backs off a  
few steps and hides behind a BUSH. Michael sees her.

MICHAEL (CONT'D)  
What are you doing?

Alice shakes her head, doesn't say a word. Michael looks at  
the vehicle again: it approaches them and stops. TWO GUNMEN  
run out and immediately capture Michael.

MICHAEL (CONT'D)  
(to Alice)  
Run!

Alice stands up and begins to run. Too late, a HAND grabs her  
BLOUSE and then covers her mouth.

INT. VAN - LATER

Michael and Alice sit in the back of van, scared. Dusty,  
alive and well, sits in front of them, stares at them coldly.

Michael looks down at Dusty's LEG, which is covered by  
MEDICAL TAPES and BANDAGES. A CRUTCH lays on the floor.

DUSTY  
Should I do it myself?

Slowly, Michael takes out his amulet. Dusty grabs it. Dusty  
examines the amulet for a moment and puts it in his pocket.  
Dusty looks at Alice.

DUSTY (CONT'D)  
And hers?

MICHAEL  
You only need one!

Then he takes out a PISTOL, aiming at Michael. Alice quietly takes her amulet out and gives it to Dusty. Dusty puts the amulet in his bag

And the VAN stops.

DUSTY  
What the...

Dusty hears two thugs in the front seat argue about something. He opens the CURTAIN on the BACK WINDOW.

DUSTY (CONT'D)  
(yells)  
What's going on? Why did we stop?

THUG 1  
(turns to Dusty)  
Sir, we;'e lost.

DUSTY  
What do you mean we're lost? Don't you have a map?

Thugs look at each other.

THUG 2  
The map we have is 80 years old.

DUSTY  
What am I supposed to do about it?  
Find out!

THUG  
We need assistance, sir.

Dusty looks at Michael.

INT. DRIVER'S SEAT - LATER

Michael sits on the driver's seat, looking at the map. Dusty sits behind Michael, looks at him closely.

MICHAEL  
This map is wrong. This highway washed out a long time ago. We should take 40. That way.

EXT. HOUSOTN HIGHWAY - DAY

The van travels toward the CITY CENTER. Several GIANT STRUCTURES dominate the skyline. HIGHWAY BRIDGES connect different parts of the city like a SPIDERWEB. The city GLIMMERS in sunlight.

The traffic is heavy, but still moving. All kind of CARS, TRUCKS and BUSES travel on the road. Most of the VEHICLES look like they have travelled long distance. (how?)

INT. VAN - LATER

Dusty and the two thugs look outside the window impatiently. Dusty looks at the OPPOSING LANES - it's almost empty.

Dusty points at an EMERGENCY TURNAROUND ahead.

DUSTY

Let's turn over there.

MICHAEL

What are you doing?

DUSTY

Shut up.

EXT. VAN - SAME TIME

The van cuts off several other CARS and turns at the pull-through, and continues to drive.

INT. VAN - LATER

Michael points at a TURN ahead.

MICHAEL

Take the Eldridge Turnpike.

DUSTY

Where are you taking us?

MICHAEL

Federation Station. The entrance to the launching center.

EXT. FEDERATION STATION - DAY (FEDERATION STATION RHYMES -  
AVOID IT IF YOU CAN)

The van stops in front of the FEDERATION STAT )What's the  
ark?)ION. The enormous structure has the shape of "The Ark"  
and stretches miles wide.

Michael, Alice, Dusty and the two thugs walk out. All kinds  
of VEHICLES park outside the entrance in disarray, occupying  
the entire square. More CARS are arriving. PEOPLE are rushing  
into the building.

MICHAEL

We have to walk from here. This is  
the only way to get into the  
launching center.

Dusty looks at the people surrounding them. He grabs  
Michael's collar and hides the gun behind him.

DUSTY

You take us to the ship, now.

Michael begins to walk. Alice follows them.

INT. FEDERATION STATION MAIN HALL - MOMENTS LATER

The interior of the station is like an ALIEN SPACESHIP. Some  
parts of the wall are DAMAGED by bombs; many COMPUTER SCREENS  
have gone off. The CEILING LIGHTS flicker.

In the center of the hall is a WALL MONITOR, on which is an  
ELECTRONIC MAP of the LAUNCHING CENTER.

Michael runs to the map.

ON THE MAP

Hundreds of TERMINALS are connected to the FEDERATION  
STATION. Each terminal is represented by a WHITE DOT and  
labelled by their TERMINAL NAME.

There are hundreds of them. Only ONE is BLINKING.

BACK TO SCENE

MICHAEL

(turns to Dusty)

There. That's where we need to go.  
We have to use the escalators.

Dusty looks at the other end of the hall: a LABYRINTH of MOVING WALKWAYS and ESCALATORS go in different directions. Dusty looks confused.

MICHAEL (CONT'D)  
(affirmatively)  
Come on. It's easy.

INT. ESCALATOR - LATER

They are descending on an ESCALATOR. A GLASS WALL appears in front of them. Outside the glass wall, AN OPEN FIELD with an ENDLESS GRID of LAUNCHING STATIONS connected by roads.

Michael glances at Dusty. Dusty is distracted by the view outside. Michael then makes eye contact with Alice. Alice nods.

Suddenly, Michael SNATCHES Alice and puts her on the ESCALATOR going in the opposite direction. Alice runs up. Michael JUMPS over and follows Alice.

Dusty notices the kids' move, he fires his pistol at them, but they are already gone.

MONTAGE SEQUENCE

Dusty and his two thugs begin to have a HIDE AND SEEK chase with Michael and Alice. Michael seems to know the station very well and helps Alice to escape. Dusty and the two thugs are struggling with the environment.

INT. UNDER AN ESCALATOR - LATER

Michael peeks around. He doesn't see Dusty. He sits next to Alice.

ALICE  
Is he gone?

MICHAEL  
Couldn't see him.

ALICE  
He is still in the building.

MICHAEL  
Can you tell where he is?

Alice shakes her head. They look at each other. Michael takes out the amulet from a HOLE in his JACKET

ALICE  
(surprised)  
You switched it?

MICHAEL  
Yes.

ALICE  
When?

MICHAEL  
Before we got in the van.

Michael gives it to Alice.

MICHAEL (CONT'D)  
It's yours now.

ALICE  
(beat)  
What about you.

MICHAEL  
It will be all right.  
(beat)  
Can you tell us where to go?

ALICE  
That way is better.

Alice points at a DIRECTION. They begin walking. (And when did Alice become psychic?)

INT. LABYRINTH OF ESCALATORS - LATER

Michael and Alice run in the station. The station is eerily empty. They hear BOMB EXPLOSIONS and GUNFIRE outside occasionally.

Suddenly, the POWER goes off. Alice becomes breathless.

ALICE  
He's here!

MICHAEL  
Where?

ALICE  
Here!

A GROUP OF RAIDERS suddenly appear and pass them, heading towards a TERMINAL. Michael and Alice dodge behind a BIG COLUMN.



MICHAEL  
We should follow them!

Alice nods. They discreetly follow the raiders.

INT. TERMINAL EXIT - LATER

The passage leading to the terminal exit is a TUNNEL. The raiders exit the terminal from a GATE. Michael and Alice hide in a corner, looking to the end of the tunnel.

MICHAEL  
Is it safe? Is he still here?

ALICE  
(frightened)  
I don't know.

Michael hesitate for a moment.

MICHAEL  
Let's go.

They run towards the GATE.

And Dusty JUMPS OUT from a HIDDEN DOOR, tackling Michael.

Dusty has gone mad. He takes out his PISTOL and aims at Michael's forehead, ready to pull the trigger. Alice looks at this, doesn't know what to do.

DUSTY  
Time to say goodbye, kiddo!

Alice looks at Dusty. She breathes faster and faster.

In the blink of an eye, the MARBLE GROUND cracks, the GLASS CEILING breaks into pieces.

Dusty looks at Alice for a moment, and falls down, dead.

Michael pushes Dusty away, and sits up. He looks at Dusty, STREAKS of BLOOD coming out of his EYES, EARS, and MOUTH.

Michael looks at Alice, confused.

Then they hear footsteps. Michael and Alice turn to the other end of the TUNNEL.

Troy has came back. Troy runs to them, looking at Dusty on the ground, then Michael, and then Alice.

TROY  
What happened?

MICHAEL  
Dusty, he tried to kill us.

TROY  
Sorry. I was .... Delayed.

EXT. FLATFOM - DAY

Troy, Michael and Alice exit the GATE and enter THE PLATFORM.

The platform is a GROUND STRUCTURE surrounding the LAUNCHING TOWER. There are several BUILDINGS on the platform. Various ROADS lead to the center of the platform - the launching tower.

BLACK SMOKE rises from somewhere near the launching tower. GUNFIRE can be heard. Surrounding the launching tower is a SEA OF PILGRIMS.

EXT. SEA OF PILGRIMS - LATER

MEN, WOMEN, ELDERS. The crowd moves forward in a chaotic manner.

Suddenly, an UNEARTHLY LIGHT lightens up the entire sky, accompanied by a rumbling THUNDER.

It's a SHUTTLE taking off.

Following the shuttle taking off are several CANNON SHOTS, then GUNSHOTS. The crowd moves forward faster and people begin to step on each other.

Troy sees an ABANDONED TRANSPORTER CART.

TROY  
(yells)  
We should stop. It's too dangerous  
to go now.

MICHAEL  
(yells)  
Yeah!

He puts Alice on top of the CART. Michael sits on the cart.

EXT. TRANSPORTER CART - HOURS LATER - SUNSET

The pilgrims have become quieter. They sit next to each other. A lot of them are resting with their eyes closed.

TROY  
Are there anymore ships left?

MICHAEL  
There is still one.

Michael points at the launching tower. A SHUTTLE is being raised and mounted on the tower.

TROY  
But how can we get to the tower?

Michael looks and the shuttle, then turns to Troy.

MICHAEL  
Why did you come back?

TROY  
I don't know.  
(beat)  
I need to finish what I started.

Michael thinks for a second, he takes out an amulet from his pocket and gives it to Troy. Troy refuses it.

MICHAEL  
This is mine. This is a real one.

TROY  
Let me show you something.

Troy takes out an AMULET, and gives it to Michael. Michael examines the amulet.

It is the same amulet as Michael's, but a different design. Instead of white, the amulet is a SILVER GRAY color. The amulet looks old.

MICHAEL  
This is a first generation model!

TROY  
You've one before?

MICHAEL  
You had this all along?

TROY  
I did.

MICHAEL

Where did you get this?

TROY

It's mine. Long story.

MICHAEL

Why did you agree to help us?

Troy doesn't say anything. He turns to Alice, sitting on top of the cart, looking at the sunset.

ALICE

It's beautiful.

TROY

Yes.

ALICE

Do you want to hear me play a song?

Troy nods. He takes off his backpack and gives the flute to Alice. Alice opens the flute case, takes out the instrument. Hesitates for a moment, she begins to play "Suo Gan".

FADE TO:

MONTAGE

It's magical.

The tune floats in the air and spreads across the crowd. People wake up in amazement. They stop doing whatever they are doing and listen to the music.

A few hundred yards away. The raiders and the Alliance soldiers are taking a break. They hear the music, stand up, searching for the source.

Gradually, people begin to HUM along with the tune.

EXT. ANOTHER PART OF THE CROWD - SUNSET

Alice finishes. She turns to Troy. A satisfied smile is on Troy's face.

TROY

It's very good.

ALICE

Thank you.

Troy takes Alice off the top of the car.

Many pilgrims stand up. They form a QUEUE quietly, leading to the launching tower.

Slowly, Troy, Michael and Alice enter and walk to the tower.

EXT. FRONT LINE - SUNSET

They reach the FRONT LINE and pass the RAIDERS.

Troy notices Cezar. He lies on the ground, injured, unable to move. Cezar recognize them and aims his gun at Troy.

CEZAR

Troy, stop!

Troy stops walking. Moment of silence.

CEZAR (CONT'D)

Do you remember the days when we were together. Our father taught us how to play guitar, in the green house?

TROY

Yes. I remember.

CEZAR

It was so long ago. I thought I forgot about it. It just came back to me.

TROY

You are dying, Cezar. You need help.

CEZAR

What she played, it's beautiful. I forgot for a while why I'm here.

TROY

I have to go.

CEZAR

Did you teach her that?

TROY

No. Cezar. It's all her.

CEZAR

Are you going with them?

TROY

I don't know.

Cezar puts down his gun.

CEZAR  
You need to take care of her.

Troy nods, then enters the launching center with Michael and Alice.

INT. LAUNCHING TOWER HALL - SUNSET

Immediately following their entrance, A MARBLE SCULPTURE greets them. The launching center is like a PALACE for A GOD. The whole room bathes in the golden sunlight. They slowly walk towards the center of HALL.

INT. CHECK POINT - LATER

They arrive at the CHECK POINT. A CLERK is sitting behind the counter.

MICHAEL  
(to the clerk)  
When is the next shuttle.

CLERK  
It's taking off in ten minutes,  
sir.

Troy turns to Michael.

TROY  
Take care of yourself. And your  
sister.

ALICE  
But who is going to teach me music?

TROY  
You already know music.

MICHAEL  
I have nothing to give you.

TROY  
It's all right.

MICHAEL  
Bye bye.

TROY  
Take care.

Michael and Alice enter the check point.

Alice gives the clerk her amulet. The clerk scans it on a MACHINE and we hear a beep sound.

CLERK  
Have a nice trip.

Then Michael gives the clerk his amulet. The clerk does the same thing.

MICHAEL  
Thank you.

Suddenly, Michael sees something. On counter lays the clerk's name tag. It reads: "Jonathan Sherlinski". Michael thinks for a moment.

MICHAEL (CONT'D)  
What's your mother's name?

CLERK  
Excuse me?

MICHAEL  
What's your mother's name?

CLERK  
Lucy. Why?

Michael takes out the letter and gives it to the clerk.

MICHAEL  
She asked me to give you this.

Michael leaves with Alice. They walk into an ELEVATOR and disappear.

INT. LAUNCHING TOWER - SUNSET

Troy slowly walks to the ENTRANCE. He suddenly discovers that he still has the flute.

TROY  
Shit!

He rushes back to the checkpoint.

INT. CHECK POINT - MOMENTS LATER

Troy talks to the clerk.

TROY  
I need to give this to the girl.  
Can you help me to pass this?

CLERK  
(looks at the flute)  
No.

TROY  
Please.

CLERK  
I don't have an amulet myself. I  
can't go on the ship.

TROY  
You don't?

CLERK  
No. If you want this to be  
delivered, you have to go yourself.

They hear a RUMBLING SOUND. The ship is taking off.

Troy looks at the DOOR and then looks up. He takes out his  
old amulet.

TROY  
Can I still use this?

CLERK  
This is expired...

The clerk looks at Troy and then looks away.

Troy is confused. The clerk opens the elevator for him.

TROY  
Thank you.

CLERK  
What are you talking about? I  
didn't see you. This elevator needs  
to be taken offline and repaired.

Troy nods at the clerk, and steps in the elevator.

CLOSE ON

Cezar's face. He looks at the shuttle taking off. A smile  
breaks across his face.



CEZAR  
Goodbye.

WIDE ON

The last shuttle takes off, emitting enormous amount of light  
and heat.

FADE TO WHITE

THE END

GENESIS  
BY  
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# GENESIS

## A TREATMENT FOR A FEATURE FILM

By  
JAROD SU  
October 2007

On December 3rd, TROY EVANS suffers two significant losses: His wife dies while giving birth to their first child. And EVE, his newly born daughter, doesn't win in her only chance of the Genesis lottery drawing.

This is Year 2249, also known as YEAR OMEGA. We are at Dallas, Texas, the capital of the US.

For those who live at this time, winning the lottery means you have a place assignment in "GENESIS". Considered the greatest science project of human history, "Genesis" is a fleet of 50 generation-ships that can send humans out of the solar system before the dying sun engulfs earth; and hopefully, they will carry the seeds of our civilization to the nearest star in the galaxy. The journey will take up to a thousand years, 100 generations.

About 84 years ago, a scientist from Africa published an essay about the possibility that certain mysterious dark matter had changed the composition of the sun. A "cancer" inside the star will cause the sun to run out of fuel in the next hundred years.... And then explode.

It went unnoticed initially. But in the next twenty years, the diminished illumination and change in the color spectrum of the sun proved the authenticity of the theory. The Armageddon has really arrived, in our lifetime.

In less than a week, the 10 last remaining ships will leave earth and it's the last chance to go. Even though Troy is an engineer working on Genesis; he is unable to get a place for his daughter.

Troy seeks help from a lottery lawyer, MR. CONWAY, but soon discovers obtaining an additional assignment is far beyond what he can afford. Mr. Conway tells Troy that he has two options: either he can give up his assignment, or he needs to find a lottery winner who is alive and willing to do so.

Troy then consults his mother, RUTHIE, about his situation. Although Troy thought New York had been uninhabitable for a long, Ruthie tells him that his rebellious younger brother JAMES is alive, and working on his "music" there. Ruthie suggests Troy go look for him, since he seems to have no

desire to come back to Dallas to board his ship. Troy decides to go to New York and try his luck.

He informs his boss about his plan, who immediately denies the request. His boss then instructs VALERIE, a young female co-worker of Troy to "keep an eye on him."

Valerie happens to be a secret admirer of Troy, but she knows Troy, a recently widowed man, cannot give her what she wants. Valerie helps Troy go, and tells him that she will cover for him and take care of the baby until he comes back. Troy thanks Valerie. He quickly packs, takes all the money that he has, and leaves.

Upon arriving at the Dallas airport, Troy is informed that the only flight to New York is cancelled. People are circulating news that CITIZENS FOR FAIRNESS, a group of activists who thinks lottery system is corrupted and unfair, is trying to take over the city. During the past month, they have already taken over several major metropolises: Chicago, Detroit, Cincinnati, and Pittsburgh...

Troy's luck soon takes a turn; his flight is reopened. It's only a rumor.

After 3 hours of flying, Troy arrives at New York City. The once glorious city is now a deserted wasteland after the catastrophic cold wave that began 30 years ago. Troy wanders on the streets, tries to find a lead on his brother. The city now has become a home for the homeless, the disabled, and abandoned children.

Troy gives some money to a young beggar and casually asks about "some musicians". Surprisingly, the young beggar knows a group of musicians who are performing in the city. They always offer free food and soup for the homeless.

At the abandoned Lincoln Center, Troy finds a poster with his brother's name on it. He goes inside and attends their performance. Audience is small. Among them are mostly old homeless people looking for free food and warmth.

The band comes out, begins to play a song. Troy doesn't see James.

Nobody is really listening. A bunch of homeless kids come in and start fighting over the free food. The show is interrupted. James comes out from backstage and tries to stop the fight, but is shocked by the presence of Troy.

After the performance, Troy and James have some awkward chitchat about their jobs and the activists, but soon the conversation turns into a quarrel. James thinks the

government has become a fascist organization, and the Genesis is an unpromising project that is going to bring humans to nowhere. Troy is irritated by his criticism, since he is a scientist working on the project himself.

"YOU are playing violin with a bunch of losers and you are criticizing MY job?" Troy says.

James asks Troy's true purpose of visit. Troy tells him. Not surprisingly, James refuses his request. The conversation ends on an unhappy note.

Troy comes out of the Lincoln Theatre, frustrated. But soon he finds himself captured by a group of activists: the city has fallen under the control of the CFF. When the angry mob tries to identify Troy, he tells them that he is a doctor from the south, looking for his brother. The activists lock him up in an abandoned office building.

A battle breaks out between the remaining forces of the government and CFF. Troy tries to break out his room but can't. The young beggar shows up and helps him to escape.

Troy goes back to James. James is surprised yet relieved about Troy's return and decides to help him to get out of the city. With help of James's friend, they obtain a car. Before they leave, James takes his only possession, the violin.

They take the less patrolled route and head south at dawn. James tells Troy that he is willing to go to Dallas with him. "I didn't mean it. I was just very angry."

When they stop to avoid running over a body, they get carjacked. An entire family runs out from the bush and takes away all their possessions, including the car. The 8-year-old robber tries to take away James's violin, James becomes furious. Somehow the father robber is awed by the anger of James, they leave the violin. But the kid kicks James in the shin with a steel toe boot.

The brothers walk along the road and find an abandoned church on the way. They decide to stay for the night and Troy will try to find some pain reliever for James's injury.

Amazingly, the church still has a priest, OWEN. The priest is pleasant and he brings medicine for James. At night, they have a deeply philosophical conversation. The priest tells them: "In a time like this, why do people need god? They think god has deserted them, so they abandoned god."

The tension between the brothers has eased. Troy and James talk alone before they go to bed. James tells Troy that he

is angry with him because he abandoned music so easily. They used to attend the same music school together but Troy left it for science, which became a much more promising career when they grew up.

"All you want is to get out of here and live, but what is there to live for?" James asks.

Troy doesn't answer. He takes James's violin, plays a note, and puts it down.

The next day, Owen wakes them up and tells them good news. An old couple, LARS and MAGGIE, who are friends of Owen, agrees to drive them to Philadelphia.

The brothers get in the car and say goodbye to Owen. Troy tries to give Owen some money, and Owen refuses.

Lars is 62 and Maggie is 58, so they are in the generation that is automatically ineligible to board Genesis. The old couple is driving to San Francisco to spend their final days there.

The old couple learns that Troy is actually an aerospace engineer of the Genesis project and becomes curious. They want to know more about the spaceships.

Troy tells them: the ships are actually built in space. Normally an asteroid will be captured and retrieved to a near-earth orbit, where it will be then "remodeled" to a spaceship.

"What does it look like?" Maggie asks.

"It's not like being on Earth, it's like living underground" After a short pause, Maggie says jokingly: "At least it's better than being burned off by the sun!" Everybody laughs.

But Troy doesn't find this funny. Thinking about spending the rest of his life on a spaceship, he can't help but feel sad.

They arrive at Philadelphia around noon. The old couple drops them off at the Philadelphia Transportation Terminal and heads west.

Soon the brothers discover that they are under fire again. The alliance army is trying to regain control of the city, which was lost to the CFF early yesterday. Philadelphia Transportation Terminal is full of anxious passengers, waiting to get out of the city.

Troy approaches a government officer with his identity card and describes his situation. But nobody wants to help him. They are too busy fighting.

A clumsy young thief, TOM, tries to steal James's wallet and Troy catches him. The brothers let him go, but Tom refuses to leave and tells them he can help if the two are willing to lend him some money.

Tom takes the brother to LUIS, a private shuttle owner. Luis is a hippie young guy without many worries in his head. The two brothers like his personality and decide to use his service. They take Tom as well.

The shuttle takes off and flies out of Philadelphia.

On the shuttle, Tom tells the brothers that he is going to Dallas to find his mother. Tom hopes to see his mother for one last time before she leaves for good.

Luis and the two brothers talk about the CFF. Troy tells Luis about his experience earlier. Luis defends them and says he thinks the CFF are "justice fighters" and "people's army".

The shuttle runs low on fuel and has to land to refill. Troy and James do not want to land in a major metropolis, fearing that it might be under the control of the CFF. Luis tells them it will be fine.

They land at a gas station in a Washington DC suburb. James and Luis go out to refill the tank. After they are finished, a CFF leader appears and questions them about their shuttle. Luis carelessly reveals their trip plan. The rebel leader shoots him immediately. James escapes and the shuttle takes off hurriedly.

The CFF shoots the shuttle but it doesn't stop them.

They are flying in the clouds, to the south. For miles and miles, it's endless darkness, without a single glimmer of light. Everybody is silent.

Suddenly an alarm goes off. The fuel is running out again. Troy quickly discovers there is a gas leak. It seems the CFF hit the tank when they were in Washington. They land in the middle of nowhere.

Troy uses the communication device on the shuttle and calls Valerie, in hope that she can help. They don't have much time left: tomorrow is the last day of boarding.

Troy goes out for some air. James goes out for a smoke. Troy throws up due to the flying sickness.

Troy confesses to James that he is afraid of what life will be like once he boards the Genesis. The human race will be like their current predicament: in the middle of nowhere with no hope and no help. James doesn't know what to say, he tells Troy "You have me."

Eventually, Valerie arrives around dusk. She has hired a private shuttle and rescues all three of them. She hands the baby to Troy. "Somebody has been missing you." Valerie says.

James is fairly impressed with her capabilities. It's apparent that Valerie likes James, too.

Finally they arrive at Dallas and find the whole place is cluttered with people. People from around the country, against the traveling prohibition, have come to the city.

James wonders what they are doing here, but what they see explains everything: people are crying, shouting, and praying. They are here to worship the launching event. The day's first shuttle has already launched. The heat and light of the launching create a stir in the crowd.

Three of them say good luck to Tom and heads to Troy's place. Troy calls Mr. Conway and tells him he has his brother here. Mr. Conway tells him to meet him at the waiting room of Genesis Tower: the launching center 20 miles north of the city.

The Genesis Tower is, no doubt, the grandest architecture in human history. The sky-high building represents the hope and life of human race.

There is already a huge crowd inside the waiting room of Genesis Tower. Numerous lottery winners are waiting anxiously with their families. And there is no Mr. Conway to be found.

The three of them sit down and wait. Troy is holding the baby.

Suddenly, a bomb explodes at the corner of the building. The cause is immediately discovered: the CFF is here, to destroy the launching. The horrific news stirs the air and people are rushing into the launch platform. And Eve is crying in the arms of Troy.

It is among this chaotic moment that James silently takes out his violin and begins to play.



It's music from heaven.

People are intoxicated by the music. They sit down and listen. They had nearly forgotten the sound of music. It is beautiful beyond words. It gives hope at the darkest hour. The crowd stops and Eve stops crying.

While James is playing, Mr. Conway arrives. Troy looks at his brother. A strange look appears on his face.

James finishes playing and notices Troy and the baby is missing. Valerie has no idea where they are either.

Troy returns with the baby. He tells James that everything has been arranged.

The moment before Troy and James are about to enter the point of no return, Troy makes a stunning move. He gives the baby to James and tells him to board the shuttle.

"Teach her music." He says.

## MFA Thesis Budget Guidline

Jarod Su  
October, 2007

Working Title: Genesis  
Start Date: October 31st, 2007  
End Date: August 8th, 2008  
Release Format: Feature Length Screenplay  
Budget: \$2124.6

Item	Quantity	Unit Price	Total	In Kind	Actual
Paper Supply	10	\$4.48	\$40	\$20	\$20.48
Self-own Printer	1	\$189.99	\$189.99	\$0	\$189.99
Binding Supplies	10	\$18.99	\$189.90	\$0	\$190.00
Additional Toners	1	\$130.99	\$139.99	\$0	\$130.99
Writing Software	1	\$139.95	\$139.95	\$139.95	\$0
Festival Entry Fees	10	\$50	\$500	\$0	\$500
2 Hrs Vocie Actors Service	5	\$150	\$750	\$0	\$750
Script Reading Supplies	1	\$300	\$300	\$150	\$150
				Total	\$1,931.46
				Grand Total	\$2,124.60

*\* Festival entry fees are estimates*

## MFA Thesis Timeline

Jarod Su  
October, 2007

20071	October 30, 2007	Date of Proposal	
Fall Break			
20072	December 3, 2007	Delivery of Treatment (with major scene list)	4 Credits
		Detailed Treatment Revision Evaluation of Progress	
Holiday Break			
20072	January 7, 2008	Delivery of Final Treatment  Evaluation of Progress	
	February 4, 2008	Delivery of Act I  Evaluation of Progress	
	February 18, 2008	Delivery of Act II Evaluation of Progress	
Spring Break			
20073	March 10, 2008	Delivery of Act III Evaluation of Progress	4 Credits
	April 1, 2008 (4th Week)	Delivery of First Draft Evaluation of Progress Dialogue Polish Language Polish	
	April 28, 2008 (8th Week)	Delivery of Drfat 2 Evaluation of Progress Dialogue Polish	

## MFA Thesis Timeline

Summer 20074			0 Credit
20081	September 7, 2008 (1st Week) *Estimate*	Delivery of Draft 3 Evaluation of Progress Final Polish	4 Credits
	October 8, 2008 (5th Week) *Estimate*	Delivery of Final Draft (Draft 4) Preparation for Presentation	
		Thesis Report	
	Fall Screening (Week 10)	Presentaiton & Completion of Thesis	

## **MARKETING PLAN: FESTIVALS FOR SUBMISSION**

### **American Screenwriters Association (ASA) International Screenplay Competition**

**Location:** New York, U S A

**Date:** 11th Annual from September 28 2008 to September 28 2008

**Deadline:** 10/31/2007

**Categories:** ASA International Screenplay Competition

ASA International Screenplay Competition

c/o Gotham Writers Workshop

555 Eighth Avenue #1402

NYC NY 10018-4358

Standard Fee: 50.00

### **Bare Bones International Film Festival**

**Location:** Oklahoma, U S A

**Date:** 9th Annual from April 17 2008 to April 27 2008

**Deadline:** 12/15/2007

**Categories:** Mini-Movies, Features, Shorts, SCREENPLAYS

401 W. Broadway,

Suite 308

Muskogee OK 74401

Standard Fee: 45.00

### **Beverly Hills Film Festival**

**Location:** California, U S A

**Date:** 8th Annual from April 09 2008 to April 13 2008

**Deadline:** 11/15/2007

**Categories:** Feature, Documentary, Short Subject, Screenplay Competition

663 Santa Monica Blvd.

Suite 777

Beverly Hills CA 90210

Standard Fee: 45.00

### **Brass Brad Screenwriting Mentorship Award**

**Location:** California, U S A

**Date:** 3rd Annual from January 01 2008 to January 01 2008

**Categories:** Musical, Drama, Family, Action, Thriller, Horror, Historical, Other, Comedy/Romantic Comedy, Science Fiction

PO Box 892410  
Temecula CA 92589-2410  
Standard Fee: 40.00

### **Cinequest Screenplay Competition**

**Location:** California, U S A  
**Date:** 4th Annual from February 27 2008 to March 09 2008  
**Deadline:** 10/31/2007  
**Categories:** Screenplay Competitio

PO Box 720040  
San Jose CA 95172-0040  
Standard Fee: 40.00

### **International Horror & Sci-Fi Film Festival**

**Location:** Arizona, U S A  
**Date:** 3rd Annual from October 19 2007 to October 21 2007  
**Categories:** Horror Feature, Horror Short, Sci-Fi Feature, Sci-Fi Short, College Horror and Sci-Fi Shorts, High School Horror and Sci-Fi Shorts, Screenplay Challenge

1700 N 7th Ave, Suite 250  
Phoenix AZ 85007  
Standard Fee: 35.00

### **Queens International Film Festival**

**Location:** New York, U S A  
**Date:** 5th Annual from November 08 2007 to November 11 2007  
**Categories:** SHORT FILM DOMESTIC, DOCUMENTARY FILM DOMESTIC, FEATURE FILM DOMESTIC, FEATURE FILM INTERNATIONAL, YOUNG FILMMAKER, SHORT FILM INTERNATIONAL, DOCUMENTARY FILM INTERNATIONAL, SCREENPLAY, BEST DIRECTOR, BEST PRODUCER, MUSIC VIDEO, ANIMATION

65-61 Saunders Street #8P  
Rego Park NY 11374  
Student Fee: 35.00

### **Terror Film Festival**

**Location:** Pennsylvania, U S A  
**Date:** 2nd Annual from October 16 2007 to October 21 2007  
**Categories:** Horror Film, Science Fiction Film, Thriller Film, Drama Film, Screenplay Competition, Fantasy Film

P. O. Box 823  
Frazer PA 19355  
Regular "Orson" Deadline 40.00

## **Visionfest Feature Screenwriting Competition**

**Location:** New York, U S A

**Date:** 8th Annual from September 17 2008 to September 21 2008

**Deadline:** 11/15/2007

**Categories:** Feature Screenplay Competition - Winter

PMB 155

6402 18th Avenue

Brooklyn NY 11204

Standard Fee: 45.00

## **Vail Film Festival Screenwriting Competition**

**Location:** Colorado, U S A

**Date:** 5th Annual from April 03 2008 to April 06 2008

**Categories:** Feature Screenplay Competition, Short Screenplay Competition

P.O. Box 747

Vail CO 81658

Student Fee: 45.00

## **Chronology of Genesis Universe**

June 28, 2165 Publication of Haem Emeagwalli's "Cancer of the Sun"

Jan 15, 2181 National Solar Science Institute is founded under direct supervision of the White House. The main purpose the institute is to investigate the theory of Emeagwalli.

Dec 2199 drastic change of global climate destroys several major costal cities.

April 14, 2206 Troy Evans is born.

August 21, 2208 James Evans is born.

2210 Northern Atlantic Ocean is frozen.

Dec 29, 2210 The Launching of Genesis Project. The project set the launching of ships to 2249, aka Year Omega. The Capital of US is moved to Dallas, Texas.

October 21, 2215 Formation of North America Alliance

Jan 1, 2216 First National Lottery Run

Sep 2228 Closer of North Carolina Music Conservatory

Nov 2228 Troy and James are transferred to Texas Aerospace Science Academy.

March 2229 James leaves school.

May 2232 Troy graduates from TASA and hired by Genesis Project.

Jan 1, 2249 First Day of Year Omega

Dec 3, 2249 Birthday of Eve Evans

Dec 5, 2249 Troy leaves home for New York



**"Genesis"**  
**2nd Draft Revised Treatment**  
**September 15, 2008**  
**by Jarod Su**

In a small industrial town, on the eve of an apocalyptic disaster, Michael Osthrin, 16, and his sister, Alice, 6, lost their mother. Gordana Osthrin died due to a severe skin condition and she refused to go to the doctors because of her radical beliefs.

Two kids bury their mother on a hill and return to an empty home with no food and money. Michael tries to find work to feed himself and his sister. Unfortunately, the town has fell apart in the wake of a violent uprising against the Alliance. Most residents have left town. Nobody wants to hire him.

Meantime, three travellers from the south arrive in town. They are Christian, Dean and Elsa, treasure hunters pursuing a valuable artifact buried in the lost city of New York.

Michael tries to steal the backpack of Dean in a deli store and is caught. He is forgiven and let go by Christian, unofficial leader of the travellers. Michael explains his situation to them. Impressed by his noble intention, Christian gives some cash to Michael. Michael offers his service to the wealthy travellers out of gratitude.

Michael is hired as a guide for the travellers trip to New York. He tells Alice about the news. Alice insists to come with them.

With the help of Michael, the travellers finds the old New York City, now almost entirely buried under snow. They go down to the bottom of the ice cap and reaches their destination: Metropolitan Museum of Art. It's revealed the artifact Christian has been looking for, is a priceless century-old violin "Soil". As an avid instrument collector, this is Christian's most wanted item.

On the other hand, Elsa and Alice stay in the vehicle and develops an unlikely friendship.

Mission accomplished, the travellers are happy. But before the travellers go back home, they discover Alice has otherworldly musical ability. She can play the instrument very well even that she has never laid her hands on one before. She can also remembers notes she heard only once.

The travellers are excited about their discovery and then realize even the girl is a genius, she has missed the chance to enter the lottery and thus will be left behind with remaining population. The travellers think the girl is a priceless asset to humanity and should go on the ship, or at least try.

Michael refuses the idea initially and doesn't want the travellers

to take her. The travelers are a little disappointed but tells Michael to look for them if he changes his mind.

Michael goes through some struggle that night but ultimately decides it would be best for his sister to go.

However, later that night, several rebel militia, known also as "Tellurians", take away Alice. Michael escapes being taken by hiding in the attic. In chaos, Michael hears that the Tellurians are going to take Alice to Washington. Confused, Michael goes to the travellers and asks for help.

Christian is not sure about dealing with Tellurians because of their notorious reputation, but ultimately agrees to help. Michael also tells them they he is willing to let them take his sister to go to the launching center in the south.

They leave the town and head towards Washington. But soon they discover the high way they took when the came is no longer accessible. Going off to the normal road is the only option now.

The normal road are not very well maintained. It takes much longer than they expected. When the sun goes down, they still haven't reached Washington. Also the gas is running out. Christian decides to stop in a village and camp in an abandoned town hall.

During a camp fire conversation, Michael tells them the reason Alice missed the lottery is because Gordana forbade her to go. Five years ago, Gordana converts to a "Universalism", a fairly popular radical spin-off of Christianity and her belief deems the disaster a retribution and no man should fight it.

When the travellers are asleep at night, a group of robbers attack their camp site. Elsa for some reason wakes up just before the attack and informs Christian and others. They flee in time and are not killed. Soil, carried by Christian, also survives the attack.

They run into an old church in the village and receive shelter from an old priest, father Owen. Father Owen tells them it was a mistake to camp in the town hall. The robbers deliberately set up traps there to allure the passers-by to camp there, so they can raid them during the night.

Christian explains their purpose of visit to Father Owen. Owen express willingness to help them.

The next day, they go back to their camping site. Their vehicle had been set on fire and burnt. Everybody is very disappointed. Fortunately, Father Owen gives his old vehicle to the travellers as a gift. Christian tries to thank Father Owen by giving his watch and some valuables. Owen refuses. Before they leave, Owen tells them there is not much gasoline in the car so they have to go to Washington to refill.

The travellers drive into the city. Washington has become a deserted land: rundown buildings everywhere. Streets are filled with trash bags and littering. Weeds are seen in some more deserted block. Graffiti are common sight.

When they stops at a gas station, the travellers are told that they cannot purchase gas without Alliance permission. An Alliance officer tells them Tellurians has attacked the Alliance headquarter in the south and successfully took control. The rest of Alliance force is still trying to defend the launching center so that the twenty thousand passengers can leave safely.

But still no clue about the Tellurians. Dean remembers he has an old acquaintance in town who are very connected and decides to go to his place for some information.

They drive to a brownstone on Pennsylvania Avenue. Dean and Christian go in the building to meet their friend. Christian is dubious about the friend until he sees Luis, a laid back pothead. Luis instantly agrees to make a few calls to help them.

Meantime, Elsa and Michael decides to drive around the city. Elsa takes Michael to an old building where she used to attend a music school. Elsa recounts the days she used to attend the school and how the school was closed because as the end draws closer, more and more young people are abandoning art subjects in favor of science and engineering, in hope that they could secure a seat on Genesis. The fear of death and will to live have surpassed everything else in the mind-set of general population. Michael confesses to Elsa that he was dismissed from the school because the teacher didn't believe he will be good at anything in science. He simply cannot pass the algebra. A person who cannot pass algebra, is useless in a time like this, and destined to become a low rank labour for the rest of his life.

Elsa begins to play on a grand piano. Michael wanders around and notices a hand drawn poster on the wall. He is fascinated by a character in the picture, whose appearance resembles his father. Before they go back, Michael takes the picture off and wall and keeps it.

Luis tells Dean and Christian that a friend has agreed to help but asks to see them. Christian and Dean agree. They leave the old car next to Luis's residence and ride with Luis.

Luis take four of them to a warehouse in Washington Navy Yard and park the car in an empty garage. Luis then disappears. Christian feels weird about the whole situation and checks the door. It's locked. Christian becomes enraged, he tells everybody to get out of the car and tries to hit the garage with the vehicle. The garage door remains rock solid.

Christian's actions are quickly stopped by Roman Lucas, a Tellurian leader. Luis has sold them out.

Roman brings out Alice, who has been kept by them. It turns out Michael's father Daniel is now one of the top leaders of Tellurians, and he ordered a special unit to bring back his children to Washington.

Roman explains to them the purpose of Tellurians's rebel movement. They believe Scientists and engineers have abused their power and became very bad leaders for the future of mankind. Their actions have caused the loss of artistic talents and possibly the extinction of civilization for the mere survival of our biological sustainability. Their rebellion is to restore justice and equality to the Genesis project.

Roman's speech is very effective. Everyone is silent. Roman says that Alice's talent is priceless and should be known by the whole world. Roman asks Alice if she would like to stay with them and promises to take the kids to see their father when the time comes. Alice says that she will let Michael decides. With all the pressure, Michael says that he needs time to think about it.

Roman seems disappointed, but he agrees. Michael and Alice stay at a secret Tellurian headquarter that night: a giant Victorian mansion in Arlington. Christian and his friends were supplied gasoline and told to come back the next morning.

That night, Michael tucks Alice in. Michael asks Alice what she really thinks. Alice says she trusts Michael, whatever his decision is.

Michael couldn't sleep that day. He wakes up in the middle of the night. Michael accidentally eavesdrops Roman's conversation with a few other rebel officers.

It's obvious Roman thinks Alice is a great asset for his career in the rebel moment and decides not to report the finding of Alice and Michael to Daniel, who is now at the frontline in the south. Roman also orders to kill Christian and his friends later that night so they couldn't return to claim the children.

Michael is also surprised to find out one of the guy in Roman's group, is the same guy that robbed Christian's vehicle in that small village.

Michael goes back to Alice's room, and discovers Alice has already dressed up. Michael tells Alice that they have to go, Alice nods and follows Michael.

Outside the mansion, Christian and his friends have secretly returned and waited outside. Elsa feels something and tells Christian to drive his car to the south side of the building.

Alice and Michael tries to work their way in the building and find no exit. Alice suddenly stops on one floor, and tells Michael they

shouldn't go further down. Alice points to a fire exit. With doubt, Michael pushes open the fire exit. The alarm goes off. They run in.

It's a narrow tunnel inside. They run in the tunnel. At the end of it, is an open window with an escape ladder outside. Michael quickly climbs out and helps Alice to get out. They climb down the ladder in the darkness.

And that is the exact spot Elsa tells Christian to stop at. By the time they are trying to drive away, Roman Lucas and several guys come out and start shooting at their car. But they escape successfully.

Five of them stop at the bank of Potomac River. They are cheering happily. But Alice notices Dean has been shot and already lost too much blood. Dean apologizes to everybody for the awful choice of going to Luis before he dies peacefully.

They had a little memorial on the bank of the river. Alice takes a flower pin from his dress and puts in Dean's pocket. Christian gives a short speech. When the sun comes out, they throw Dean's body into the river and it's washed away very quickly.

Michael tells Christian that he is ready to bring his sister to the south. Also, he probably could meet his father there.

For hours, everybody sit silently. As they go further south, the sunlight becomes brighter and the towns and cities become newer. Michael has never been to the south. For him, the trip to Hadar is like a trip into the future.

Christian drives the car off the highway when they arrive in Memphis. Elsa instantly knows what is Christian doing: Christian is going back to his father.

Christian's father, Ben Caldwell, lives in a reclusive mansion a few miles outside the city. Elsa tells Christian she is not going in with him, Christian disagrees and insists that she goes with him.

Ben is very surprised that Christian visits. With Parkinsons, the old man can only sits in a wheel chair now. When he sees Elsa, he becomes angry. We learn that Christian fell in love with Elsa when they met in the music school in Washington, and Christian ran off with her for years. Ben loves his son very much and hoped his son could become a scientist to get special privilege to go to Genesis. With Ben's connections, it wouldn't be that difficult. Christian shattered his dream.

Christian insists his decision was right and defends Elsa. The old man disagrees. They still can't resolve the problem. Christian tells Ben the purpose of his visit and wants Ben to lend his personal jet to them. Ben immediately disagrees. Christian tells

Ben he is going to take it anyway and runs off with Elsa.

After Christian left, Ben starts to weep. He rings the bell and tells the family steward to open the jet garage.

Christian is a little surprised that the garage door is open. He goes in and gets in the plane. Elsa brings the kids over and they get in the plane, too.

The steward comes to them before they take off and hands Christian a letter. Christian puts it in the pocket.

Christian is a good pilot and seems really professional. Two hours later, they are approaching the launching center, formally known as Agena.

It's really phenomenal to see the launching center from the above. Michael has never seen anything like this: Agena is built over the last hundred years: a shiny, white city with unbelievable buildings.

The launching tower, without a doubt, is the greatest architecture Michael has ever seen. It stands as tall as 1680 meters and shape like a white monolith. Simple, and powerful. On the top of the tower, is the sign for Genesis: a centaur in a circle, rendered in red.

As they approaches the airport, Michael notices black smoke rise from several spots of the city. And then, a huge explosion happens right in front of them. The shock wave shakes the whole plane. Christian lost the control of the plane.

The plane crashes outside the airport on a huge empty lot. Everybody is unconscious. Michael wakes up first and he wakes up Elsa and Alice, who happens to be relatively fine. Christian has managed to land the plane in a way that is the least damaging.

Elsa goes to the cockpit. The whole structure is crashed. Elsa wakes up Christian. Christian tells Elsa he couldn't move his legs. Elsa tries to get Christian out of there but fails. Christian tells Elsa to take the kids to the launching center. After some struggle Elsa agrees. Christian gives the violin to Alice before she leaves, saying that he doesn't need it anymore.

Elsa takes Michael and Alice and climbs out of the plane.

Christian looks at his flash wound. A metal object has entered the plane when the plane crashes. His legs were penetrated by it and nailed to the seat. The pain is excruciating. The blood is pumping out. He knows he probably couldn't live too long.

Elsa, Michael and Alice has run to a train station in the airport. There is nobody in the train station. Michael asks Elsa if the train will come, Elsa tells the train is controlled by computer

and never stops.

And as promised, the train arrives. They step in and the train leaves station, travelling towards the monolith. As the train approaches the monolith, Michael begins to notice the crowd. Hundreds of thousands of people are waiting outside the launching center, occupying the entire empty space outside the launching tower. It's a sea of people.

The train arrives at the last stop. The moment they step out, they are immediately overwhelmed by the number of the people. For the last week, these passengers have been waiting to get in the launching tower. But it looks like the rebel movement forces are still battling with the Alliance in this one last spot.

Many passengers are hurt and blood is all over the place. It is a mess. Elsa holds the hands of both Michael and Alice and walks in the crowd. As the crowd gets more compacted, Elsa finds herself very difficult to hold Michael and Alice anymore. The kids are smaller in frame and easier to travel in the crowd.

Elsa realizes she can't go with them anymore. She yells at Michael that they should go to the lottery booth and good luck. Michael nods and lets go of Elsa's hand. The kids disappear in the crowd.

As they get closer to the tower, the more dead people Michael sees. The rebel forces are constantly shooting at the launching tower, the Alliance forces, on the other, is counter attacking the rebel movement forces.

A shuttle flies out of the monolith and is instantly shot down, landing on an area with a lot of people. Michael and Alice are getting closer and closer to the tower and they have to dodge under a rock to avoid explosion.

The rebel movement forces have dug a trench in front of the tower and keep firing at the tower. The Alliance forces are defending the tower, but without any help, there are less and less people. The rebel side is the same.

Michael and Alice wait behind the rock for almost an entire afternoon. When the sun is about to go down, the fire has gradually ceased.

A white flag appears at the Alliance side, an officer comes out of the building with a few others. Sadly, they are the only ones left. The leading officer, decides to surrender and gives up the launching tower. They walk to the trench and kneel down. A bearded man from the rebel side climbs out of the trench with his fellow men. They walk to the surrenders. Everyone of the rebel side has the expression of agony and hate on their face. They are very angry. Michael and Alice are watching from a few hundred feet away as this happens.

The leading officer pleads for the lives of his fellow man. The bearded man smacks him, knocking one of his teeth off. The bearded man denies his request. The rebel soldiers line up the surrenders in a row and prepare to execute them.

The bearded man shoots the first man, and then another, and another... Alice takes the violin out and begins to play a lullaby. The bearded man stops. The tune is so recognizable that the rest of the surrenders begin to hum with the violin.

Everybody is enchanted.

The music seems to travel so far that Christian hears it miles away. Christian wakes up in a dream and realizes he forgets to do something before he dies. He takes out the letter Ben left him and begins to read. As he reads, tears begin to fall. There is nothing in the letter but a short phrase: "I still love you. Dad"

Christian changes his mind. He decides to save himself. He fetches the medical kit in a compartment and injects him with some morphine. Then, he takes out a knife from his boots and begins to cut the leg that is stuck.

The bearded man seems to realize something too. He stops what is he doing and walks closer to the rock, where the music comes from.

It takes almost ten seconds before Michael recognizes the bearded man. "Dad?" Michael asks. "Michael?... Alice?" The father and son hugs. Alice is watching silently. She couldn't help but notice the blood on this man that she barely knows.

Daniel realizes he still has a job to do and tells Michael and his sister to come with him. Alice suddenly becomes really scared and begins to cry. Daniel tries to grab Alice by force. Alice bites him. He lets Alice go.

Suddenly gun fire resumes. The Alliance backup have arrived and begin to attack the rebels. Daniel has to go back to his post.

Alice runs back to the arms of Michael. Daniel yells at Michael from hundreds of yards away, ordering Michael to come to him. Michael shakes his head and takes Alice to the other direction: the launching center.

The Alliance officers who survived cannot believe what happened. They quickly resume their work and go back into the building. The crowd begins to move in slowly.

Michael takes Alice to the lottery booth. An officer takes Alice's blood sample and puts it in a testing machine. Moments later, the results come out.

Alice has passed the test. Officer Long asks Alice to press a button which will randomly select a number, if the number falls



into a certain category, she will get a seat. Alice presses the button.

Officer Long tells Alice that she didn't win. Michael finds it difficult to accept the fact. He slowly stands up and grabs Alice's hand, beginning to walk out.

Suddenly, the officer tells them to come back. He lets Alice enter the platform without a seat number, because after all, Alice saved his life. "We make mistakes sometimes", as he says it.

A hour later, Michael and Alice are in front of the entrance gate. Michael tells Alice that he will not go with her after here, and she has to take care of herself. Alice nods. At last Michael takes off the violin case and hand it over to Alice. "Use it well", he says.

THE END

Genesis  
Revised Treatment 2.2

Jarod Su  
10/9/2008

A car travels hastily on a remote road. Inside the car is a man and two kids, a boy and a girl. The man constantly checks his rear window mirror. You can see sweat on his face. The kids sit in the back seat quietly.

When they are crossing a woods, their car tires are destroyed by a device (bullet belt) that is set up as a trap. The car stops and then flips over. The two kids struggle and get out of the car. The boy talks to the man, who gets stuck in his seat. The man tells the boy and the girl to leave quickly. The kids refuse to go. Some motorcycle noise appears. The kids leave the scene and hide behind a bush. The boy lost his glasses while fleeing the car, thus is not able to see everything. But the girl sees everything.

A team of militia arrive at the car. All of them fully equipped and all wear a red bandana. A tall guy in his 30s, walks to the front of the car and talks to the man. He picks up a wallet and finds the identification of the man. The tall guy kills the man.

Troy Caldwell, early 30s, is a bootleg gasoline dealer who lives in a "tribe" settlement in the eastern part North Carolina, now a new frontier . He takes gasoline from various sources and sells them to third party in exchange of goods that is in extreme shortage. Conway, a 60 year old gentlemen, is his manager and second in command.

Ozanne Dusty, a 20ish thug, comes to his store and demands to buy gasoline from him. Troy refuses Dusty, citing that Dusty robs cars on the road from innocent strangers. Dusty insists, and his demand is met with the ridicule of Troy in public. Dusty leaves the store with his motorcycle team.

Two kids, as seen earlier, walk into his store one day and asks for his help. The boy is Michael, 15, thin and fragile but extremely sharp for his age and well spoken; the girl is Alice, 6, not very talkative and very shy. They just walked 60 miles from a remote town up north and are very tired. The boy tells Troy that a man on the street tells them about him, and advises them to seek help from him. Troy refuses them.

Michael tells Troy that his father is a scientist and was killed by "Mullahs" two weeks ago in the oil refinery he works at. The Alliance has lost control over that territory, and they couldn't get any help. Michael tells Troy if he can help them to get to the launching center for the last ship, Michael is willing to give up his ticket in exchange of his sister's safe passage back home.

Troy is dubious and asks Michael to show the ticket. Michael takes a "dog tag" he wears from inside his clothes and hands it over to Troy. Michael tells Troy the chip inside the tag contains a unique electronic number that can be used only once when somebody board the ship. Michael explains that because he is the direct relative of a tier 2 scientist, he and his sister were grant a general ticket.

Troy feels tempted. Transferable ticket to Genesis is such a popular commodity that people are willing to spend all their fortune for one. Although Troy feels bad about the deal with the boy. Troy talks with Conway. Although Conway is not sure if the decision is moral, he lets Troy decides himself.

Troy finally agrees. He gives the key to the hidden oil reserve to Conway and takes things that is most valuable to him, including a mysterious cylinder case.

They leave the town in an old truck, with food supplies and several cans of extra gasoline.

They don't talk to each other on the road. Michael, in particular, is very hostile towards Troy. That night, they camp on the side of a road. Troy gives the kids some canned food. They went to bed really early. In the middle of the night, some noise wake Troy up. Turns out, Alice is playing a harmonica herself. Troy becomes very curious, asking Alice where did she find the harmonica. Alice tells Troy she found it in a garbage dump. Troy plays a Alice a song for Alice.

The next day, they are on the road again. Alice plays the same song he played the night before, and better. Troy is really impressed.

Unfortunately, moments later, their car is raided by Dusty and his team. Dusty's men takes the two kids, while Troy takes Dusty hostage. After some not so polite negotiation, Troy gives up the truck and the food and gasoline, and Dusty gives back the kids.

Dusty leaves with his men. Troy is disheartened and worried. Yet, Michael is very thankful of Troy and impressed by Troy's tactic and heroism.

They have to find a place to stay for the night. On a GPS device, Troy notices a small village just 1 mile south of the road. They decide to go there.

The village looks deserted, for at least 50 years. Oddly, Alice points out a spot that doesn't look so deserted: a church. Michael refuses to go in there, citing a long history of violence and hatred towards Genesis scientists by the church. They knock on the door, and the door is answered by an old priest, Reverend Arden Newt.

Three of them spent the night in the church. Arden is very hospitable and serves them with the vegetables he grows himself. Arden talks about religion and his beliefs, and then asks Michael about Genesis. Michael reveals the process of making the ship, which fascinates both Arden and Troy. The boy has an extensive knowledge of things Troy has no idea about. Arden promises to help them and goes out after the dinner.

Troy opens the cylinder case he carried along the way. It's a century old, wooden flute. Alice is particularly fascinated by it and watches as Troy plays an Irish song. Alice asks Troy to teach her. Troy agrees and tells the girl how to operate the instrument. Alice gets her hands on the instrument for a few moments, and plays the same song Troy plays earlier. Troy is amazed.

Hours later, Michael is asleep. Troy and Alice continue to play the flute. Troy will play a song, and Alice will repeat. They do this hour after hour and never get tired. By the end, Alice can play almost as good as him. Troy can't believe it. He had learned the instrument all his life.

The next morning, Arden comes back and wakes them all up. Arden tells Troy that he has secured them transportation to continue their journey. A friend of him tells him to wait by an abandoned gas station for a bus. Supposedly, there will be a private owned bus that you can take. The bus is often filled with "pilgrims" who want to travel to the launching center, either want to take their chance of getting on the ship, or just want to be there to witness the event. Troy is not sure about the plan but he can't really refuse the opportunity.

Troy and two kids wait outside the town with Arden for an hour and a small bus arrives.

The pilgrims is lead by Rafael, a somewhat erratic private transportation company owner, and his wife, Pauline, a talkative woman who speaks only French.

Rafael welcomes Troy and kids on the bus. Before they get on the bus, Troy says goodbye to Arden and tells him to go to Conway, his old manager back home, if he needs help.

There are 5 other passengers: a middle aged couple, two young guys an old lady. Everybody looks a little tense and nobody talks to each other. Passengers on the bus carry various luggage and bags.

Pauline sits in front of the Michael and keeps talking to him. Michael seems annoyed and not talking back. Alice just looks outside the window and says nothing. Although we don't know what is Pauline talking about, we see that Pauline see the chain of the ticket tag on the neck of the Alice.

The bus arrives in a city (Atlanta). Rafael parks the car in the middle of main street, and tells everybody to remain in their

seats. Rafael tells everybody that he is going to find his contact so they can get gasoline for the rest of the trip.

The city is deserted, for at least 50 years. Weeds grow on the city street, wild animals running around. Alice suddenly cries and asks to go out of the bus. Pauline doesn't let them out, Troy threatens her. She lets them out.

Three of them wander on the street, amazed by what they see. Alice wanders into a building, which used to be a college building. There is a grand piano sits in the hall, Troy sits down and plays a few note, and stops.

Back in the bus, as the passengers wait longer, they get increasingly patient. Many begin to complain. Suddenly, their bus is ambushed by a group of soldiers, lead by no other than Cezar. Cezar asks everybody to show their ID cards. Everybody does as requested. Rafael comes back and is immediately under gunpoint. A shot is misfired but doesn't hit Rafael. Rafael explains the travel purpose to the group, who refers themselves as Mullahs.

Two blocks away, Troy realizes they have been away for too long. He takes the kids back and notices the presence of Mullahs. He waits behind a corner.

Alice immediately recognizes Cezar and cries out. Troy immediately covers her mouth. But it's too late. Cezar hears the voice and notices them. Three of them are immediately surrounded by the mullahs. Even that Troy has a gun, they are vastly outnumbered.

Something strange happened. He gazes at Troy for a few second, and then realizes he knows Troy. Troy realizes he knows Cezar as well. From their conversation, we learn that Cezar and Troy are brothers, but have been separated from each for the last 15 years.

Cezar welcomes his newly found brother. He asks Troy why he is here, Troy tells him the two kids are the kids of his friend. Alice seems scared by Cezar but she doesn't say anything. Cezar does not recognize the kids at all.

Troy tells Cezar they need to go to the launching center, but doesn't reveal the real purpose their trip. Cezar becomes serious and explains to him that the Mullahs's revolutionary movement have gained control of the most areas surrounding the launching center. The launching center itself could be breached any moment. It's extremely dangerous. But Troy insists.

Cezar agrees but he insists to give three of them a lift, citing the road could be very dangerous. Troy has no choice but to agree. Cezar lets Rafael and Pualine go afterwards.

So Troy, Michael and Alice ride in the truck of the Cezar and heads towards the Hadar. As they drive towards the south, the sun becomes brighter and road becomes newer. Cezar talks about their

old days with Troy, both seem to be happy about meeting each other.

During a lunch stop, Cezar tries to talk to Michael and Alice. Alice doesn't respond. She goes to Troy and asks for the flute. Troy gives the flute to the girl and she just sit there and plays the instrument herself.

Cezar is immediately impressed. He asks Troy where did the girl learn the technique. Troy tells Cezar the girl played the instrument for the first time just three days ago.

Cezar becomes very excited. He recognizes the girl's value and wants to persuade them to stay with the Mullahs. The girl is a perfect poster child for their movement.

End of that day, Cezar's truck reaches their destination. But it's not the launching center. But a military camp a few miles outside Houston ,the biggest city in North America. Gun shots can be heard occasionally outside.

Troy becomes angry about Cezar's action. Cezar tells Troy that he want them to stay in the camp for the next few days. While three of them stay in the same room, Alice tells Troy about the accident at the beginning of the film and reveals the person who kills their father is no other than Cezar.

Troy tries to escape. We learn that the Alliance army has launched an attack at the mullah's camp. Cezar is called out for duty. Troy seizes the opportunity and takes the kids out of the camp.

They run towards the direction where the city lights come from. But they become so tired that they stop. They rest outside the city for the night.

The next day, Michael leads three of them to a train station at the outskirts of the city. A train takes three of them to the center of the city. Troy is amazed by the city scape and technology. But the city itself seems a bit empty. Michael tells Troy that most of the residents in the city have left and boarded the ship.

Michael leads Tory to his old home, and takes his father's car. Troy takes the kids to the launching center at the south side of the city.

On their way to the launching tower, the alliance force is fighting with the mullahs. Three of them gets stuck in the middle of a battlefield. Alice plays a song and cease the fire momentarily.

When Troy is about to go into the launching center with the two kids, he sees a wounded Cezar. Cezar asks them to stay while continues to try to shoot them. Troy leaves Cezar behind.

In the launching center, Michael thanks Troy for what he has done and gives his ticket to Troy. Troy finally refuses. He reveals that he has got a mortal wound from an earlier scene. Before two of them step on their journey, Troy gives his flute to the girl as a gift.

The end.

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